

**Strategic
Plan**
2026
2027
2028

MUSE

@ 2026

**MUSE – Science Museum, Corso
Lavoro e della Scienza N°. 3,
Trento, Italy**

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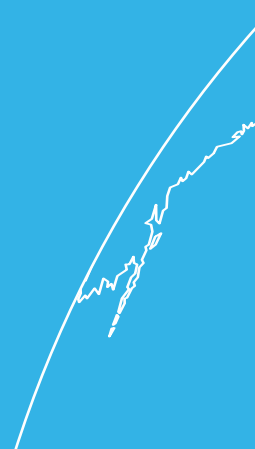
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MUSE



Welcome from the Councillor for Education, Culture, Youth and Equal Opportunities
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Welcome from the Councillor for Culture, Sport and Education
of the Municipality of Trento

Introduction by the Chair of the Board of Directors

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The Trento Science Museum has long embraced an organisational culture grounded in responsible and critical governance, understood as a virtuous cycle of planning, transparent financial reporting and honest evaluation. Over time, this approach has led to the gradual adoption of management tools such as the Social Responsibility Report, the Mission Report introduced in 2021, and now the multi-year Strategic Plan. Together, these tools position the MUSE as a genuine space for intentional cultural practice. Such practice requires the ability to keep an intelligently open eye and ear, attentive both to the institution's internal dynamics and to an increasingly complex contemporary landscape marked by rapid and continuous change.

Responding to this complexity calls for strengthened managerial and organisational capacities, supported by innovation and a conscious, responsible approach to sustainability. In a museum context, adopting and implementing a Strategic Plan — a document that supports a widely shared decision-making process — draws the organisation into the imaginative yet structured work of shaping a possible future. This future is one among several plausible paths that the MUSE can pursue, construct, organise and monitor by taking on a proactive role as a cultural and civic steward, a place of ongoing experimentation and participatory learning.

The formal drafting of the Strategic Plan expresses a genuine willingness, and the necessary skill, to look ahead and to recognise the future before it arrives. This involves anticipating several foundational elements: identifying tomorrow's audiences and their emerging needs; exploring new languages and innovative practices; defining the most effective channels and methods to reach them; mapping potential stakeholders; and, crucially, clarifying the organisation's role

within a wider institutional ecosystem while maintaining ongoing dialogue and mutual listening. To interpret this possible future and chart a coherent path, the MUSE has drawn on its own "genetic heritage": the distinctive set of factors that shape its identity and effectiveness. These include specialised expertise and innovative working methods informed by technical-scientific knowledge and cutting-edge practices; a conscious sense of public responsibility and a clear awareness of its civic and social role; a reflective capacity rooted in critical analysis of its actions and contexts; an ongoing commitment to being "empathetically immersed" in contemporary life and responsive to social and cultural change; and a deep relational presence within its geographical setting, sustained by active engagement with the local, regional and wider territory.

The MUSE's 2026–2028 Strategic Plan rests on a fundamental premise: the centrality of skills, innovation, sustainability and, above all, people as the organisation's true sources of competitive strength and growth. Through their knowledge, their abilities, and their capacity to imagine, social and ethical value is generated. This is what enables the museum to act as an agent of social change and as a unique environment for the development of cultural citizenry, a concept strongly underscored in the new cultural policy guidelines of the Autonomous Province of Trento. Shaped by a spirit of innovation and critical experimentation, the Strategic Plan seeks to enhance the MUSE's effectiveness, deepen its awareness of the major social and cultural changes unfolding around us, and reinforce its relevance for the well-being of individuals and the wider community.



I remember very clearly when the MUSE opened in July 2013. It was an extraordinary event for the city, engaging young people and entire families for a full twenty-four hours. And it has certainly lived up to the city's very high expectations, given that for the past thirteen years the MUSE has supported our growth with highly successful events, exhibitions and initiatives. This is well-known to families in Trentino and beyond, who bring their babies to the Maxi Ohh! and their older children to the workshops, spending their Sundays inside the glass structure, moving from the games on the lower-ground floor to the dinosaurs and the glaciers.

Thanks to the MUSE, science has become light-hearted. This quality – as Italo Calvino reminds us in *Six Memos for the Next Millennium* – is far removed from superficiality. Rather, it is intelligence and precision of thought, combined with skill and an exercise in freedom. Through this light-heartedness, science has managed to permeate our daily lives, to transform them, and to shape our ideas about the environment, the climate, the protection of ecosystems, outer space, and water in all its forms – from rivers to the ocean depths. The MUSE is now renewing its Strategic Plan because, in this fast-paced age, twenty years can feel like a geological era. One need only think of climate change, which in recent years has become observable and evident even to non-specialists:

temperatures constantly above average, extreme events that are far more frequent, more intense heatwaves, longer periods of drought, more violent storms, and winds that topple mighty trees as though they were nothing more than twigs. Or simply look at our glaciers, shrinking and retreating year after year, just like our precious water reserves.

This is the new starting point for the MUSE, which is updating its mission and interpreting science communication also as a form of activism for the protection of the world we live in – a world now polluted by plastics, heavy metals, fossil fuels, fertilisers, pesticides, and concrete. We are living in the Anthropocene, an age in which human impact on the environment and natural resources is without precedent. This reality places a shared responsibility on all of us: to understand what is happening and to respond, a responsibility that cannot rest solely with policymakers, but must be embraced by society as a whole. Given the alarming situation, visiting the MUSE is, for me, a form of activism in defence of the rights of nature, the protection of the environment, the values of science, and our future. My thanks therefore go to all the scientists who help keep this museum alive, a museum that serves both as a research and training centre and as an extraordinary engine of communication. My hope is that MUSE will continue to foster environmental awareness and to strengthen the critical capacity of Trentino's citizens and of everyone who chooses to engage with the museum.



In my role as Chair of the MUSE's Board of Directors, I cannot help but feel a deep sense of admiration for the final version of the 2026–2028 Strategic Plan. It represents a significant undertaking in conceptual thinking, design and writing.

The Board has discussed it at length, and through director Massimo Bernardi's updates, we have followed its gradual development and refinement, examining its central themes as they took shape. Before turning to the Plan itself, and beyond expressing my personal appreciation – born of sincere respect for the director and, in turn, for the Board composed of Massimo Bernardi, Massimo Eder, Alberta Giovannini, Patrizia Famà, Samuela Caliarì, Francesco Rovero, and Lavinia Del Longo – I wish to extend my thanks to the other two members of the Board of Directors, Vice-Chair Laura Velia Strada and Alessandro Franceschini. My gratitude also goes to the members of the MUSE's Scientific Committee: Anna Giorgi, who chairs it, together with Luigi Boitani, Paola Mattei and Maurizio Melis.

Our Strategic Plan is a complex document, reflecting the complexity of the MUSE itself. It sets out the development objectives that will guide the growth of an outstanding cultural institution over the medium and long term. It also identifies the most suitable and effective tools for achieving these objectives, through the activities and projects that will be launched in the coming years. Such a document cannot exist without a vision – one that looks ahead, projecting the museum into the future while remaining grounded in both the achievements and the challenges of the present. And the vision that emerges from the pages that follow is remarkably clear.

Across all those involved in the remarkable endeavour that is the MUSE, there is a deeply rooted and widely shared awareness of the museum's role. It stands as a privileged observatory of the major transformations unfolding today from an environmental perspective, broadly understood. It is, in essence, a telescope trained on the environment, the territory, and the natural world. Treccani defines an observatory as a “structure equipped for long-distance observation or for scientific research and investigation”. This is precisely what the MUSE aspires to be: an institution capable of detecting and interpreting the key issues and emerging challenges within ongoing change. Drawing on the experience and scientific expertise of its researchers, and more broadly, of its staff, it brings these insights to the public with depth and critical clarity, in a deliberate effort to raise awareness and prompt reflection. It also shares this knowledge with the institutions that represent our community – particularly the Autonomous Province of Trento and the Municipality of Trento, our main public counterparts – enabling them to act swiftly and decisively.

The Anthropocene, understood as the geological era we inhabit, marked by the profound human impact on regions, environments, climates and ecosystems, and responsible for radical planetary change, stands as an inescapable point of reference in the daily work of the MUSE. The museum therefore positions itself as a privileged laboratory of the Anthropocene, with a specific focus on its Alpine manifestation and, more broadly, its mountain contexts. This is its identity, and from this identity arises the public role of the MUSE, situated between vision and mission. This is what clearly emerges from the pages of this Strategic Plan, written with great intelligence and equal competence. From this identity also comes the need for a genuine collective commitment to embark on a redesign and substantial renovation of the museum's exhibitions, with a strong focus on innovation in themes, languages and tools, understood as a driver for development and enhanced attractiveness.

A central element of this plan is the notion of the "extended" museum: a museum in which the satellite venues enjoy the same dignity as the Trento headquarters and stand on an equal footing with it, rather than being arranged according to an unacceptable hierarchical logic that serves no purpose.

Through this approach, the MUSE can make a significant and essential contribution to the cultural development of the region, especially Trentino, but also the wider Po Valley. Because the museum generates a profound and unquestionable value of meaning, one that must be shared and disseminated.

The Board of Directors plays an important role in the approval and adoption of the measures needed to implement this multi-year Strategic Plan, which will be detailed annually through specific objectives and clear roadmaps. Equally important is the Board's responsibility to monitor, with precision and, where necessary, with the support of external expertise, the processes set in motion. This is a responsibility the Board will carry out with its customary rigour and with the attention it deserves. Strategic planning, both short- and long-term, is essential for complex cultural institutions such as the MUSE. It helps to build a solid and self-aware organisational culture, encouraging the proactive contribution of all staff, without exception, towards the achievement of shared goals. Such an approach is essential if institutions are to adapt to the historical changes under way; the alternative is exclusion from history.

This is the fundamental law of modernity. It is also the essence of the MUSE's culture: the culture of the women and men who, every day, with tenacity and without reserve, commit themselves to a collective endeavour. The task that our time sets before us is one we take up with fresh resolve, emboldened by the 2026–2028 Strategic Plan, which opens the way to a future we can approach with genuine optimism. A future in which the MUSE will assume a splendid prominent role.



Summary

— The MUSE's Strategic Plan

The MUSE's 2026–2028 Strategic Plan reflects a conscious act of institutional responsibility and a commitment to making its role clear and recognisable to the public. It is not a formal obligation but a **tool of vision and transparency** that articulates the museum's identity, priorities and development pathways for the next three years within the wider context of the profound environmental, social, cultural and technological transformations under way. The Plan builds on the MUSE's well-established culture of accountability, already expressed through the Mission Report, while introducing an additional layer of strategic planning that guides programming and the evaluation of activities in a more systemic way.

— The participatory process

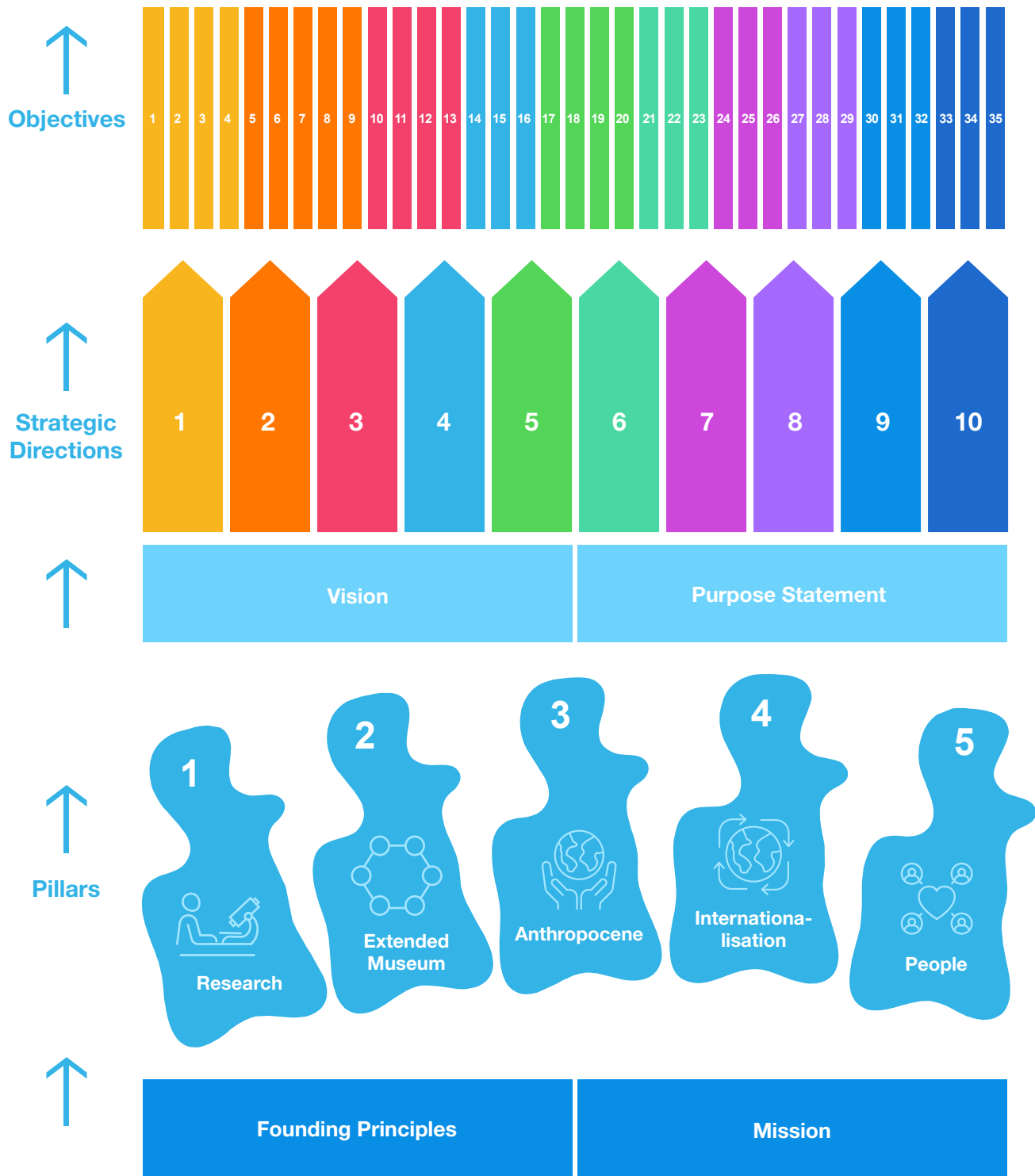
The MUSE's Strategic Plan is the outcome of a **participatory** and **iterative**, process grounded, from a methodological perspective, in the integration of documentary analysis, contextual assessment, fieldwork, co-construction and external listening. This process has made it possible to produce a document firmly rooted in the museum's real operating conditions and oriented towards a renewed future horizon. Conceived as a **"living" tool**, the Plan remains open to revision and is designed to support ongoing cycles of organisational learning.

— The strategic framework

The document adopts a progressively structured strategic framework. It first articulates the MUSE's **founding principles** and **mission**, then identifies five **pillars** – Research, Extended Museum, Anthropocene, Internationalisation and People – complemented by a cross-cutting commitment to sustainability and planetary well-being. On this foundation, a strategic analysis is undertaken through which the museum's vision is defined and completed by a clear **purpose statement**. This process leads to the identification of ten **strategic directions**, which are then translated into thirty-five strategic **objectives** distributed across the three-year period. This structure brings into clear focus the **chain** linking values, strategic choices and operational planning.

— Mission, vision and purpose statement

The Strategic Plan re-asserts the MUSE's identity as a public institution that brings together **scientific research**, especially in mountain contexts; deep roots in the region; innovative forms of **audience engagement**; and a readiness to engage with **contemporary debate**. Building on this premise, the museum seeks to strengthen the dialogue between scientific and humanistic disciplines, initiating, supporting and accompanying actions dedicated to individual well-being and eco-social education, framed within the broader systemic perspective of planetary well-being.



— Strategic priorities for the three-year period

The Plan positions the MUSE as a distinctive and authoritative laboratory, grounded in a renewed examination of the relationship between humanity and nature in the Anthropocene, with a particular focus on mountain environments. Alongside this overarching orientation, several **strategic priorities** are identified: strengthening research and its cross-cutting role across all museum functions; renewing themes, languages and tools to enhance cultural impact and attractiveness; consolidating regional, national and international networks of authority; boosting the museum's satellite venues and deepening relationships with local communities; improving communication to reach new audiences; developing a data-driven management approach; and investing in equity, inclusion, accessibility, internal participation and quality of work. The Plan sets out a vision of a museum that weaves together scientific authority, cultural innovation, civic responsibility and a healthy organisational culture.

— A transformation unfolding over time

The three-year strategic roadmap presents the museum's evolution as a **progressive journey**. 2026 marks the rollout of the museum's primary initiatives, both tangible and intangible: the start of the re-installation of the permanent galleries; the experimentation with new interpretive languages and accessibility standards; the deepening of research into biodiversity; the introduction of new planning tools; and the establishment of a more mature, data-informed relationship with organisational decision-making. 2027 becomes the year of transformation, when these new strategic instruments take shape and begin to operate in concert. 2028 is the moment of consolidation, when results become fully visible, are systematised, and lay the foundations for the next strategic cycle.

— Implementation, monitoring and accountability

To ensure this trajectory is realised, the Plan assigns a central role to the implementation of its strategic commitments. Its strategy is supported by indicators, periodic review points, interim assessments and monitoring tools designed to make progress visible and outcomes measurable. The museum's work is conceived as a continuous cycle of strategy implementation, moving between planning and reporting. In this sense, the 2026–2028 Strategic Plan is not a static document but an **ongoing organisational practice**, driven by impact, transparency and accountability to the community.

— A comprehensive vision

Taken together, the pillars, mission, strategic directions, vision and objectives form the reference framework for the museum's work in the coming years. Central to this commitment is producing **knowledge**, nurturing **participation** and driving **change** towards a more sustainable Anthropocene. The Plan is both visionary and operational, and above all a reflection of the care with which we intend to continue the far-sighted public investment embodied in the MUSE.



1



Introduction

Introduction

The reflections that underpin this Strategic Plan begin from a simple premise with far-reaching implications. In a world undergoing profound environmental, social and cultural shifts, museums are being asked to rethink their very nature. They are no longer seen solely as places of conservation, knowledge production and cultural participation, but as public institutions that act with purpose, transparency and responsibility – institutions that can interpret the present and help shape a more liveable Anthropocene by fostering meaningful public engagement. This requires us to revisit our commitments to research, conservation and the stewardship of heritage – the foundations of museum practice – and to move beyond the comfortable ambiguity that has too often surrounded these intentions, an “opportunistic vagueness”, as museologist Albert Eide Parr once described it, that for far too long has characterised our institutions.

At the heart of this Strategic Plan is a clear re-examination of the emerging role and responsibilities of a museum in the Anthropocene, understood as a profound ecological and social transformation that defines this geo-historical moment. For museums – and especially for science museums – the concept of the Anthropocene poses a radical challenge. It unsettles long-standing categories, beginning with the very notion of nature that has shaped our identity as a science museum with a predominantly naturalistic orientation. It invites us to question the epistemological assumptions and interpretive frameworks that guide our work.

By placing the Anthropocene at the centre of our thinking, the MUSE affirms its intention to act as a space for reflection and post-disciplinary action – an approach capable of engaging with the multiple meanings of the heritage, territories, communities and ecosystems we steward, while responding to the unavoidable pressures of contemporary change. Within this horizon, the MUSE is called to fulfil three essential functions: to welcome, to understand and to re-imagine the Anthropocene. By welcoming, we mean opening the museum more fully to contemporary debate, creating spaces and tools that help interpret the transformations under way, and fostering dialogue across disciplines, languages and communities. By understanding, we reaffirm the centrality of research, enhancing the collections, generating new field-based knowledge, and developing approaches that integrate natural, social and cultural dimensions. By re-imagining, we aim to contribute to the creation of new narratives – ideally co-constructed – that make the complexity of current transformations accessible, and that help steer the polycrisis we inhabit towards a more hopeful Anthropocene. Yet the Anthropocene is not neutral ground. Engaging with it demands clarity of purpose, transparent decision-making and responsible action. Publishing a Strategic Plan is therefore an essential step for any museum that intends to take this challenge seriously.

The strategic directions outlined here also reflect a broader international redefinition of the role of museums, a shift that can be understood through several key transitions:

— **From a monumental museum to a museum of collective care:**

museums conceived not as self-referential temples, but as accessible places of well-being, safety and relationship-building – inviting and generative civic spaces that support people and communities and offer tools for navigating contemporary complexity.

— **From a museum of the people to a museum with the people:**

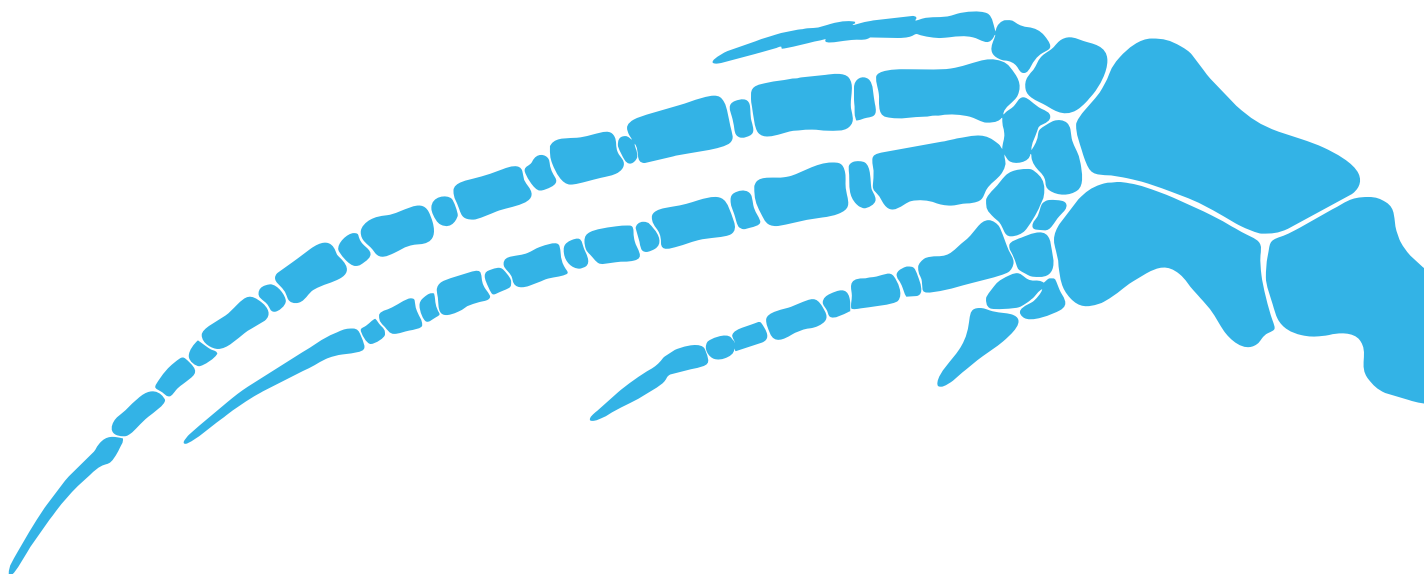
museums understood not only as places where knowledge is accessed, but as spaces where knowledge is co-created, and where heritage and research become instruments for exercising fundamental cultural rights.

— **From a disciplinary museum to a museum of the muses:**

drawing on its original Hellenic meaning, the museum becomes a place where scientific and humanistic disciplines engage in a structural dialogue, integrating diverse forms of knowledge, languages, approaches and sensitivities, and treating exchange and discussion as core methods of cultural production.

— **From a museum of the world to museums of multiple worlds:**

moving beyond institutions that present a single, universalising reality, towards actors who advance diverse perspectives, narratives and ways of understanding the world, and who recognise the complexity and diversity of cultural, natural and social systems.



In this context, producing the MUSE's first Strategic Plan is neither a simple reformulation of the three-year plan of activities nor a procedural requirement. It is a tool for vision, shared understanding and public responsibility. It helps articulate the priorities and development pathways of a public institution that must operate with awareness of the present. This is a public institution that provides a public service, as legally defined in the Italian Code of Cultural Heritage and Landscape. It is also bound by a moral imperative for museums to uphold every individual's right to cultural participation as a fundamental element of democracy.

Although I alone bear responsibility for any oversights or errors in this document, the Plan grew out of a participatory and iterative process involving internal staff, stakeholders and external partners. Its preparation lasted more than six months and involved the museum's staff, its governing body (the Board of Directors) and its technical-scientific body (the Scientific Committee). The work was enriched by exchanges with the Autonomous Province of Trento, of which the MUSE is an instrumental public body – a publicly owned institution established to perform cultural and scientific functions on behalf of the Province – and with the Municipality of Trento. A selected group of external stakeholders, representing the museum's wide network of relationships, helped align internal reflections and policy orientations with broader system expectations. Their contribution was essential in defining the institutional directions and objectives in relation to the social ecosystem in which we operate.

The museum's staff, with particular commitment from the Executive, developed the core elements of the document. The development of the Plan, from the design of the working method to its coordination and overall management, was led by Ludovico Solima, Full Professor of Business Economics and Management at the University of Campania "L. Vanvitelli", together with Alberta Giovannini, Director of the Office for Organisation, Human Resources and General Services. Sabrina Candioli followed every stage of the document's drafting process with care and attention. And Ilaria Castellan translated the document into its graphic form with skill and patience. I express my deepest gratitude to both of them, and this gratitude is shared by the entire institution.

In my view, the Strategic Plan succeeds in balancing a necessary anchoring in the museum's history with a critical reading of its current operating conditions. It also sets out a clear orientation towards a renewed future horizon. We hope this tool will serve the museum's staff, who can use it as a compass for daily decision-making and as a point of identity reference. We also hope it will serve our external partners, who will find here a concise but clear sense of who we are and where we intend to go. Through the performance indicators, periodic reviews and instruments of individual accountability, the Plan also makes our work visible to institutional counterparts, communities and all interested parties.

This document is, in essence, the museum's reference framework for the years ahead. It rests on the awareness that our work, as a public institution, is made possible by the trust you extend to us and the responsibility that trust entails. The Plan is both visionary and operational, and above all a reflection of the care with which we intend to continue the far-sighted public investment embodied in the MUSE.



2



Method

2.1. Why a Strategic Plan

2.2. Working Methodology

2.3. Tools

2.1. Why a Strategic Plan

For the MUSE, drafting a Strategic Plan is a conscious act of institutional responsibility and a commitment to making its role clear and recognisable to the public.

The museum has long been a pioneer in cultivating a strong culture of accountability, as shown by its regular Mission Report, a transparency and reporting tool that, at the time of its introduction, was still uncommon in the Italian museum landscape. Until now, however, this commitment to administrative transparency and public accountability had never led to the development of a Strategic Plan. In other words, the museum lacked a forward-looking instrument to support the Executive in shaping the assumptions, priorities and trajectories that guide its future direction.

The need for a clear and shared multi-year planning tool has become even more evident in the current historical moment, marked by rapid and profound social, environmental, technological and cultural change. In such a context, the museum is called not only to respond to these transformations, but also to interpret and guide them, taking an active role as a cultural, scientific and civic anchor.

The 2026–2028 Strategic Plan of the MUSE positions itself as an essential tool for articulating a medium-term vision that brings coherence, direction and recognisability to the museum's work. It introduces a more structured and intentional approach to the overall management of the institution, with a clear orientation towards the future.

For the MUSE, the Strategic Plan is not a formal requirement, or an abstract statement of intent. It represents a substantial moment of collective reflection on the museum's identity, its role and the responsibilities it carries in today's world. In this sense, the Plan becomes a structured space for strategic thinking. Here, the museum has examined its priorities, the principles that guide its decisions, and the implications of its actions, particularly in view of the major investments that will shape the next three years – a period intentionally aligned with the planning horizon of the public institution.

One of the most significant outcomes of this process is the **updated definitions of the museum's mission and vision**, formalised in this document. The mission clarifies why the institution exists and for whom, defining its core purpose, responsibilities and intended public. The vision sets the horizon of meaning and development the museum aims to pursue in the medium term.

Alongside the mission and vision, the Plan sets out the founding principles that shape the MUSE's overall approach. Together with the five pillars identified by the Executive, these principles form a coherent set of values and tensions that underpin the Plan. They provide the assumptions and orientations that frame the strategic and operational choices that follow.

In this context, it is important to recall the museum's significant investment programme – and, by extension, that of the Autonomous Province of Trento. Over the coming years, this programme will involve substantial work on the Trento site's installations and displays, its narrative languages and styles, and the technological solutions that support research, mediation and the visitor experience.

At the same time, the Strategic Plan has a clear operational function. It brings mission, objectives, lines of action and expected results into relation, moving beyond a purely incremental or year-by-year approach to planning. The approach adopted supports an integrated vision in which cultural, scientific, organisational and economic choices sit within a unified and shared framework. This framework guides the museum's daily work and strengthens its overall coherence over time. Adopting this integrated approach has tangible effects. It enhances staff engagement and accountability, and it supports greater integration across the satellite venues that make up the MUSE network and the wider context in which the museum operates.

It also has implications for current decision-making processes, which will themselves be subject to revision in the coming years. Planning will increasingly adopt a multi-year perspective, and the way objectives are identified will become more closely aligned with the strategic insights emerging from the analytical work undertaken.

The Strategic Plan also responds to the need to strengthen the transparency and intelligibility of the MUSE's actions for its primary and secondary stakeholders: institutional actors, the academic and scientific community, local partners, visitors and users, residents and internal staff. By making priorities, development trajectories and decision-making criteria explicit, the Plan clarifies the museum's positioning within the local, national and international cultural landscape, reinforcing its authority and its capacity to build alliances.

This approach gains further substance through the definition of a structured system of key performance indicators (KPIs), presented in the section dedicated to operational planning. This system allows strategic choices to be monitored over time and linked coherently to the actions and investments envisaged. The Strategic Plan provides the basis for a more intentional evolution of the museum's monitoring and reporting systems. Clear and measurable objectives, structured across multiple time horizons, make it possible to connect planning, reporting and impact-assessment processes in a coherent way, supporting a continuous cycle of organisational learning and improvement.

2.2. Working Methodology

The MUSE's Strategic Plan was developed through a shared and iterative methodological approach, designed to connect the museum's medium-term vision with a clear focus on operational feasibility. The methodology brings together different levels of analysis and discussion to produce a document that is not self-referential, but balances strategic ambition with practical constraints, rooted in context and aligned with the museum's organisational capacities.

The 2026–2028 Strategic Plan was developed through two complementary phases: a phase of document analysis and a phase of fieldwork.

First phase

The first phase involved a systematic analysis of both the external and internal context. Its aim was to identify the main factors of change affecting the museum's work: social and cultural dynamics, developments in the museum field, shifts in audience behaviour, the evolution of the digital technologies applied to research, mediation and cultural engagement, as well as institutional, organisational and economic constraints and opportunities. During this phase, the team collected, organised and analysed the museum's internal documentation produced across previous planning and reporting cycles. This work made it possible to trace continuities, discontinuities and the organisational learning that has taken shape over time.

The review highlighted several important cross-cutting indications. These include the need for stronger integration between annual planning and a medium-term vision, the importance of reinforcing coordination between offices, the strategic value of data in supporting decision-making, and the central role of staff involvement in processes of change. It also became clear that the global eco-social context – marked by uncertainty and disorientation – requires museums to position themselves and act in a coherent and proactive way.

Alongside this analysis, a benchmarking exercise was carried out at a national and international level through a comparative review of strategic plans, organisational models and practices adopted by leading museum institutions. This work enabled the MUSE to be situated within a broader landscape, identifying convergences, specificities and potential development trajectories consistent with the most advanced reflections on the role of the contemporary museum.

In addition to examining the strategic approaches of specific museums and the relevant literature, the process also considered documentation relating to international, national and local cultural strategies and policies, together with their implementation tools. These included the development of the new ICOM museum definition and the new ICOM Code of Ethics; the United Nations' 2030 Agenda; UNEP's Global Foresight Report on Planetary Health and Human Wellbeing; the New European Agenda for Culture and the Culture Compass process; the Global Biodiversity Framework; documentation relating to the National Museum System; the Euregio Museums Charter; the Cultural Policy Guidelines of the Autonomous Province of Trento; the Rovereto Charter; the Province's Multi-year Research Programmes; and the Cultural Policy Plan of the Municipality of Trento.

Second phase

The operational phase centred on internal discussion with MUSE staff, following an approach based on listening and co-design. It unfolded through structured moments of feedback, discussion and cross-team refinement. This process of gathering information allowed different forms of expertise to emerge, together with diverse perspectives and concrete operational needs. The phase played a crucial role in translating the evidence generated by the analysis into strategic objectives that are realistic, clear and organisationally sustainable. It also strengthened the sense of shared responsibility for the choices made.

Once a strategic horizon had been defined – grounded in the Pillars identified as the core elements of the museum and of the new strategy developed by the Executive – a concentric and progressively deepening process of listening and co-construction was set in motion. Initial exchanges between the Director and the Executive Team (five staff members serving as Service Managers or Office Directors) were followed by structured interviews, discussions, and the sharing of reports and strategic documents with museum staff responsible for coordinating programmes, areas, and working groups, as well as with several leads of special projects. This phase involved around 30 people. In parallel, structured interviews were conducted with external stakeholders, identified according to the quadruple-helix model endorsed by European Union policies. This ensured engagement with actors from research, industry, public institutions and civil society. Ten people took part in this phase.

The key elements of the emerging strategy were then shared with the museum's entire staff. Depending on the case, further structured exchanges were held and comments and suggestions were collected and incorporated into the document. This stage gathered the targeted contributions of an additional 20 people.

The more detailed components of the Plan were subsequently developed in close collaboration with all museum offices. Throughout the process – at the outset, during the drafting, and again at its conclusion – both the Scientific Committee and the Board of Directors were involved in line with their institutional roles, for a total of seven participants. By the end, more than 150 people had contributed in some form to shaping the MUSE's Strategic Plan for 2026–2028.

From an operational perspective, the Plan is organised to ensure both vertical and horizontal coherence. The strategic premises are translated into ten strategic directions, which in turn inform the definition of strategic and operational objectives, lines of action and expected results – the elements that feed into annual and multi-year planning. Particular emphasis has been placed on strengthening a data-driven approach to planning and management, supported by more robust systems for collecting, analysing and using data on activities, audiences, services and overall performance.

Evaluation is an integral part of the Plan's methodological framework. The introduction of performance indicators and monitoring tools enables systematic tracking of progress and, where possible, measurement of the effects generated. These tools also support future assessments of the cultural, social and economic impact of the museum's work. In this sense, the Plan is conceived as a mechanism that enables continuous cycles of organisational learning, adaptation and re-planning.

Its methodology is not limited to the drafting phase but is intended to accompany the implementation of the planning document over time. The MUSE's 2026–2028 Strategic Plan is therefore designed as a “living” instrument. It is grounded in empirical evidence, open to discussion and revision, and designed as a shared platform for participatory governance and for experimentation aligned with the museum's mission and public responsibilities.

2.3. Tools

Within the construction of the Strategic Plan, the use of strategic tools served not only as a technical support but a genuine moment of collective reflection and clarification of the choices made. These tools were applied in an integrated and progressive way, with the aim of making the museum's strategic reasoning explicit and strengthening coherence between diagnosis, vision and lines of action.

The analytical framework adopted in the Plan is designed to create a clear and coherent sequence linking identity, contextual interpretation, strategic choice and operational planning. This sequence is not simply expository. It reflects a deliberate methodological progression that connects the museum's core values to its strategic decisions and, ultimately, to their implementation.

The starting point is the set of **founding principles**, which articulate the museum's values, guiding criteria and overarching orientations. Building on these, the **mission** defines the institution's purpose in the present, clarifying its role, functions and responsibilities towards its audiences, communities and local region. The **pillars** then identify the fundamental domains through which the mission takes shape, offering an initial articulation of the dimensions that underpin the work of the MUSE.

From this foundation, the Plan develops a **contextual analysis** to understand the internal and external conditions in which the museum operates, the transformations under way, emerging expectations and the main factors likely to influence its future development. On this basis, the **SWOT matrix** was used as a tool for integrating the analysis and clarifying the museum's strategic positioning. By examining internal strengths and weaknesses alongside external opportunities and threats, the SWOT made visible the key tensions affecting the institution.

It highlighted where resources and capabilities are well established and where vulnerabilities or areas for improvement emerge. Its use supported an informed, non-defensive discussion of challenges and development potential, helping to move beyond fragmented or sector-specific perspectives and to build a shared foundation for subsequent strategic choices.

The subsequent TOWS analysis played a more explicitly orienting role, translating the results of the SWOT into a structured set of strategic options. While the SWOT clarifies where the museum stands, the TOWS indicates how it can move forward. The tool works by systematically relating internal factors (strengths and weaknesses) to external ones (opportunities and threats), with the aim of identifying possible coherent and realistic lines of action.

The **TOWS analysis** provided the logical and methodological basis for identifying the Plan's ten **strategic directions**. These directions represent the structured translation of the main options that emerged from the analysis, acting as a bridge between the diagnostic phase and the subsequent definition of **objectives, actions and expected results**. In this way, the analytical work was anchored to concrete and coherent choices, making the link between diagnosis and decision explicit and strengthening the overall transparency of the priority-setting process.

Downstream of this analytical pathway lie the **vision** and the **purpose statement**. The vision sets out the future horizon towards which the museum intends to move. The purpose statement offers a more concise expression of the direction taken and of the contribution the museum aims to make to society and to its local region.

The strategic directions – which set out the Plan's main lines of development – lead to the **strategic objectives**, through which the museum's development pathway becomes actions and expected results.

Taken together, these tools position the 2026–2028 Strategic Plan as the outcome of a reasoned and verifiable process, in which decisions are not presented as contingent choices but as the result of a well-considered and structured analytical journey.

Overall, this framework keeps the museum's founding values, its reading of the context, the formulation of strategy and its practical implementation closely connected.



3



Institution

3.1 Brief History

3.2 Sites and Venues

3.3 Governance and Museum Bodies

3.4 Scientific Heritage: Collections, Archive and Library

3.5 Staff

3.6 Stakeholder Map

3.1. Brief History

The formal origins of the MUSE date back to 1922, when the Museo Civico di Storia Naturale di Trento (Trento Civic Museum of Natural History) was established.

Before then, local natural history collections were already housed in a dedicated section of the Museum attached to the Civic Library of Trento, which had opened to the public in 1856. A few years after its creation, the Civic Museum received the collections assembled by the Istituto Sociale – a circle of Trentino notables founded in 1808 – and by an earlier Natural History Museum active between 1858 and 1862.

By the end of the nineteenth century, thanks to the generous contributions from citizens and scholars, the Museum had significantly expanded its holdings, which were carefully maintained, well ordered and catalogued. In the decades that followed, the growth of the natural history collections came to a halt, partly due to the disruptions of the First World War. The specimens fell into neglect and were repeatedly moved from one location to another.

In 1922, the geologist Giovanni Battista Trener, supported by a group of naturalists, proposed the creation of a new Civic Museum of Natural History. This led to the establishment of the Society responsible for managing the institution. Trener was appointed President of the Board of Curators, nominated by the managing Society. The Municipality, which remained the owner of the collections, committed to funding their care and housing.

At that time, the curators served on a voluntary basis and were appointed by the Municipality on the Society's recommendation. During this period, the museum's activity grew steadily, and it soon established itself across the Alpine region as an important research centre, particularly in geology, zoology and botany. In 1929, the Civic Museum became a regional institution and adopted the name Museo di Storia Naturale della Venezia Tridentina.

Its work expanded further in 1938 with the addition of the Alpine Botanical Gardens at Viote on Monte Bondone. From this point onwards, the museum experienced alternating phases of activity and difficulty, especially during the challenging post-war years. These were finally overcome with the founding of the Museo Tridentino di Scienze Naturali in 1964 as an "instrumental body" of the Autonomous Province of Trento. In this phase, the museum's interest in archaeology took concrete form in several major Alpine excavation campaigns and in its new role as the institution responsible for preserving and enhancing the materials unearthed.

Over time, the museum became a leading centre for research on biodiversity and Alpine environments, and its work helped guide the Province's conservation policies. Although it later adopted the name Museo delle Scienze, the museum retained the same legal status and gradually evolved into a museum network through the creation or formal integration of additional outlying sites: the Pile Dwelling Museum of Lake Ledro (1972), the Terrace of the Stars on Monte Bondone (2001), the Ecological Monitoring and Environmental Education Centre in the Udzungwa Mountains in Tanzania (2006), the Geological Museum of the Dolomites in Predazzo (2012) and Palazzo delle Albere in Trento (2021).

From the late twentieth century onwards, the museum's public and participatory role began to sit alongside its founding missions of research and conservation. Its public programmes, grounded in scientific rigour, have offered exhibitions, educational activities and participatory projects that foster learning, enjoyment, reflection and the sharing of knowledge. Today, the MUSE is a multifaceted space of participation – a network of sites and partner centres where more than 250 people work in dialogue with individuals and institutions, the scientific community, businesses, the third sector and all those who see the museum as a place for encounter, discussion and growth.

3.2. The MUSE's Sites and Satellite Venues

The MUSE is a network of scientific museums, within which the Trento site serves as the organisational and management hub.



The Trento Site

Designed by Renzo Piano, the architecture is conceived not simply as a functional structure but as a core element of the institution's cultural project. It gives physical form to the museum's mission, moving beyond the traditional idea of a static container to create a productive, open and luminous environment in which science is not merely displayed but continually built, questioned and shared.



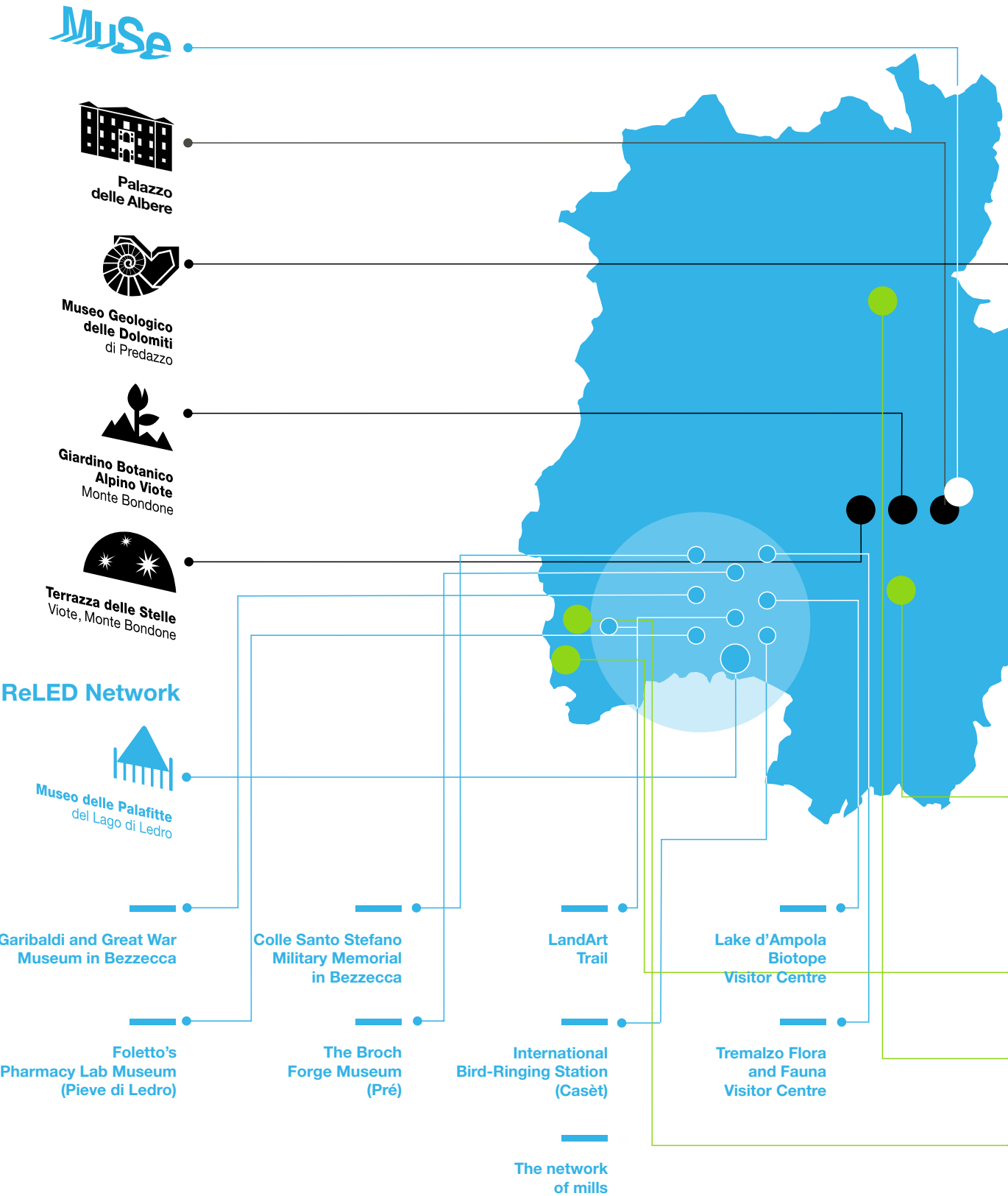
This intention is clear from the choice of location. The building stands on the former Michelin industrial site – a disused area which, despite its proximity to the historic centre, had long been perceived as peripheral and marginal. Here, architecture becomes a tool of urban regeneration, restoring identity and centrality to this part of the city and reconnecting Trento, both symbolically and physically, with the River Adige. In this sense, the museum does not simply occupy a site; it helps redefine its urban and social meaning. It replaces the idea of the museum-fortress with that of a transparent workshop of ideas – permeable, recognisable and understood as a civic space.

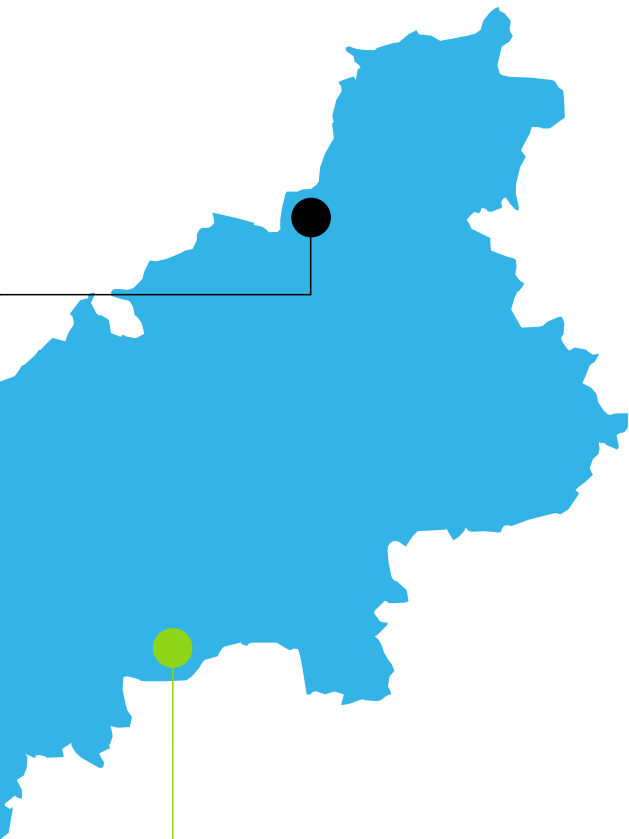
This spatial configuration also enables an innovative museography. The MUSE is one of the most emblematic examples of the zero-gravity principle, which dissolves the traditional separation between exhibited object and architectural space. Natural history specimens are no longer confined to cases but inhabit the space alongside visitors. Suspending the animals on near-invisible cables creates a strong emotional and perceptual effect and reinforces the scientific message: life as a complex, interconnected and fragile system.

The building's environmental and technological features complete the picture. Designed as a model of sustainability and certified LEED Gold, the architecture brings together coherent choices in both materials and systems. Natural and local materials such as stone and wood are combined with cutting-edge solutions, including the use of bamboo, selected for its rapid renewal cycle, in the exhibition flooring. The energy systems make extensive use of renewable sources – photovoltaic panels, geothermal probes and a trigeneration plant serving the entire district – while building management is supported by a home-automation system that continuously monitors energy performance.

Finally, the building is explicitly designed as a social space. The transparency of the large glazed surfaces is not merely aesthetic; it conveys a message of openness and accessibility, inviting the city inside and encouraging residents to see the museum as part of their daily life. The interior spaces take the form of a contemporary agora, a place of encounter and exchange where science engages with society and contributes to the development of an informed and active citizenry.







Partner sites

Arboreto di Arco

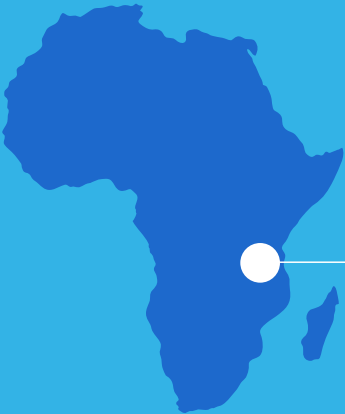
Dalmeri Rockshelter (Marcesina Plateau)

San Giovanni Castle at Bondone

Castel Belasi (Campodenno)

Darzo Mines

African Site



Centro di Monitoraggio Ecologico Monti Udzungwa, Tanzania



Lake Ledro Pile Dwelling Museum

The museum stands on the eastern shore of Lake Ledro and is dedicated to the pile-dwelling site brought to light in 1929, when the lake level was lowered during the construction of the hydroelectric plant in Riva del Garda. It displays a selection of the refined artefacts produced by the prehistoric village and features four reconstructed huts, complete with furnishings and everyday objects. These reconstructions offer an immersive glimpse into daily life four thousand years ago, allowing visitors to discover how their Bronze Age ancestors (2200-1350 BCE) lived. The exhibition moves from the broader phenomenon of Alpine and European pile dwellings to the specific village and its surrounding landscape, and finally to the individuals themselves – their activities, skills and the many elements, large and small, that both distinguish and connect us with the inhabitants of four millennia ago. The site has been a UNESCO World Heritage property since 2011, together with 110 other pile-dwelling sites across the Alpine region. The museum welcomes school groups from across Italy and each summer curates “Palafittando” (a registered trademark), a programme of events that brings prehistory to life through varied interpretative approaches. The Ledro Valley forms part of the Ledro Alps Reserve Network and the UNESCO Biosphere Reserve “Alpi Ledrensi e Giudicaria”. In 2012, ReLED was also established, a local network of museums, visitor centres and knowledge trails dedicated to managing and enhancing the area’s historical, natural, artistic and ethnographic heritage.



Viotte Alpine Botanical Gardens

Located on the Viote plateau on Monte Bondone, the Gardens explore the relationship between humans and nature; mountain cultivation; herbal traditions; medicinal, dye-producing and poisonous species; climate change; and our shared responsibility towards the environment. Since 1938, they have contributed to the conservation of plant biodiversity from major temperate mountain ranges worldwide and participate in the international non-commercial seed exchange programme through the annual publication of the *Delectus seminum*. Following the high-altitude vegetative cycle, the Gardens open seasonally in summer with a varied cultural programme that uses different formats and interpretative approaches. During the rest of the year, the attraction welcomes school groups for discovery activities in the snow, where adaptation and survival become subjects of reflection and wonder.



Terrace of the Stars

Located on the Viote plateau on Monte Bondone, the Terrazza delle Stelle (Terrace of the Stars) is equipped with modern telescopes, including an 80-centimetre reflecting instrument, enabling extraordinary astronomical observations guided by expert operators. Alongside stargazing sessions, the programme includes classical and contemporary music concerts, science-theatre performances, shows, storytelling for children and in-depth courses on astronomical themes. The observatory’s steel dome features a polished finish that creates a striking mirror effect, reflecting the surrounding landscape by day and night. This visual play becomes a metaphor for the relationship between sky and earth – as ancient as humanity itself. The Terrazza delle Stelle is included among the astronomy-related properties identified by UNESCO’s Astronomy and World Heritage Initiative.



Geological Museum of the Dolomites in Predazzo

Spread across two floors, the exhibition immerses visitors in the Dolomite landscapes, tracing their history and significance. The visit begins with an overview of the Dolomites as a UNESCO World Heritage property, highlighting their central role in the development of scientific thought and illustrating the motivations and criteria underpinning their Outstanding Universal Value. The journey continues through the Dolomites of Fiemme and Fassa, presented through their distinctive features and in relation to the surrounding mountain ranges. The museum's scientific collections are of particular importance, comprising more than 18,000 specimens, among them unique samples and the richest Italian collection of Middle Triassic reef invertebrate fossils. Historically focused on the study and interpretation of the Dolomite geological heritage, the museum now embraces increasingly cross-disciplinary themes in response to the complexity of the Dolomite environment and its ongoing evolution, particularly in light of climate change. Completing the experience is the Geotrail Dos Capél, a high-altitude thematic route conceived as the museum's natural outdoor extension. Over time, the museum has developed strong partnerships with the local area and its institutions, reinforcing the meaning and value of belonging to the UNESCO World Heritage community.



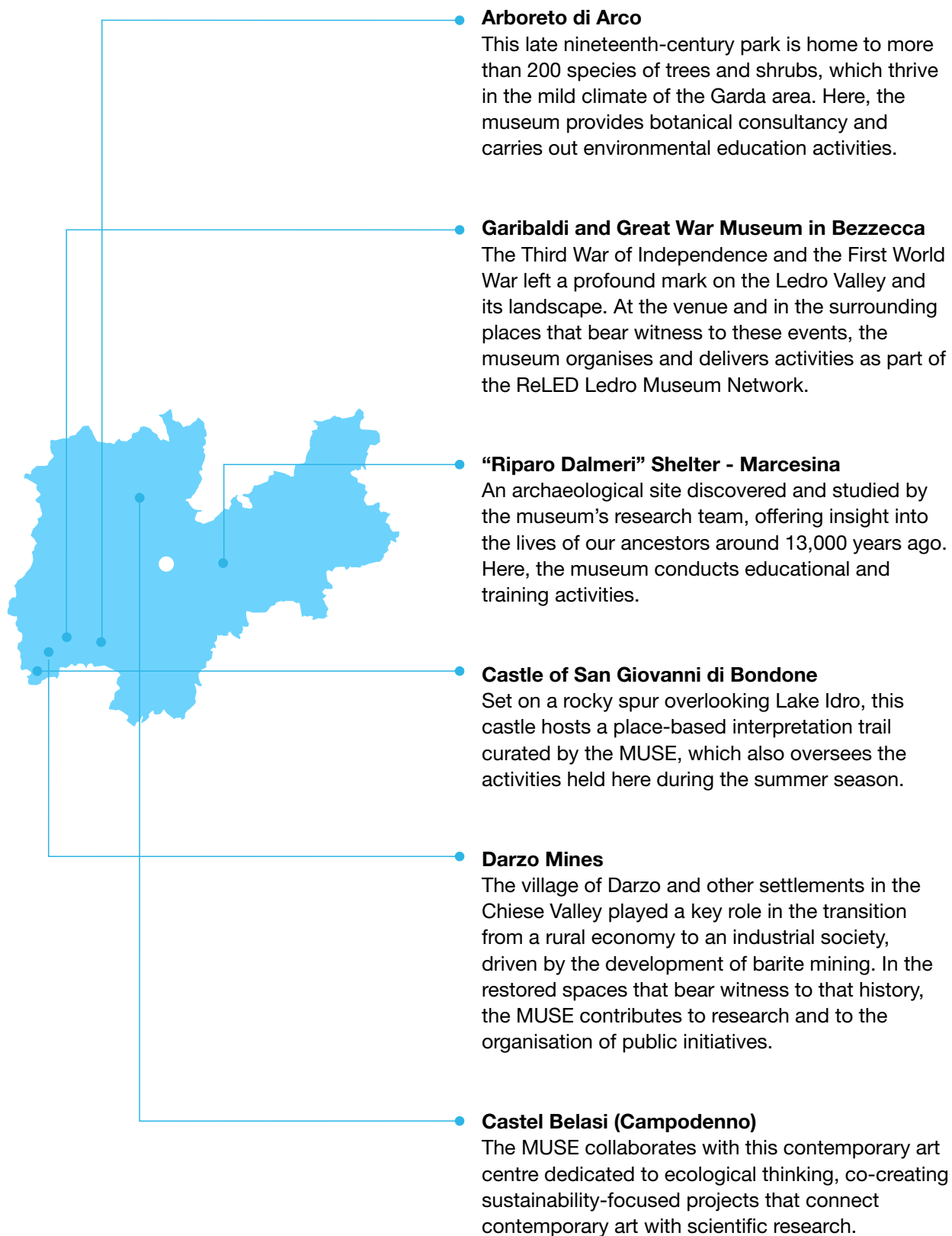
Ecological Monitoring and Environmental Education Centre, Udzungwa Mountains, Tanzania

The Ecological Monitoring Centre is located within the Udzungwa Mountains National Park in Tanzania. The Park's new field station was established following the interest and research already carried out in the area by the MUSE, to support biodiversity-monitoring and environmental-education activities for the Park Authority. Since 2021, the MUSE and the Ecological Monitoring Centre have been part of an Erasmus+ project dedicated to advanced training for local university students in conservation and biodiversity.



Palazzo delle Albere

The Palazzo delle Albere, the summer residence of the noble Madruzzo family until 1659, has been a meeting place for art and science since 2019. In 2021, the Autonomous Province of Trento granted use of the Palazzo to the MUSE, entrusting it with managing its operations. A jewel of history, the Palazzo now hosts exhibitions, workshops and performances that weave together past, present and future. The MUSE programme for Palazzo delle Albere expands the museum's offer, bringing nature, science and society into dialogue with the humanities – philosophy, art, literature, music, theatre and more.



3.3. Museum Governance and Bodies

Governance at the MUSE is not a bureaucratic apparatus but a dynamic system of checks and balances designed to keep scientific rigour, sound management and public policy direction in equilibrium.

A stable institutional framework is essential for any strategic shift, and the museum's model is built on a clear separation between those who set policy and those who run day-to-day operations. The MUSE is a non-profit public body established by the Autonomous Province of Trento to carry out cultural and scientific functions on its behalf, a role that, in Italy, is described as an "instrumental body". This legal status creates a close relationship with the Provincial Government while ensuring the museum retains operational autonomy and its own organisational structure.

The organisational regulations define five key bodies that guide the life of the institution

Board of Directors (BOD)

The Board of Directors is the museum's governing and policy-setting body. It consists of three members appointed by the Provincial Government, one of whom is selected in agreement with the Municipality of Trento. The Board approves the budget, the financial statements and, above all, the Plan of Activities, which defines the museum's actions.

Chair

Appointed by the Provincial Government, the Chair is the museum's legal representative. The Chair convenes the Board and may adopt urgent measures when required.

Scientific Committee

The Scientific Committee advises on scientific matters and safeguards the museum's academic integrity. Composed of three to five recognised experts appointed by the Board, it helps shape the museum's scientific direction and reviews the Plan of Activities before its final approval.

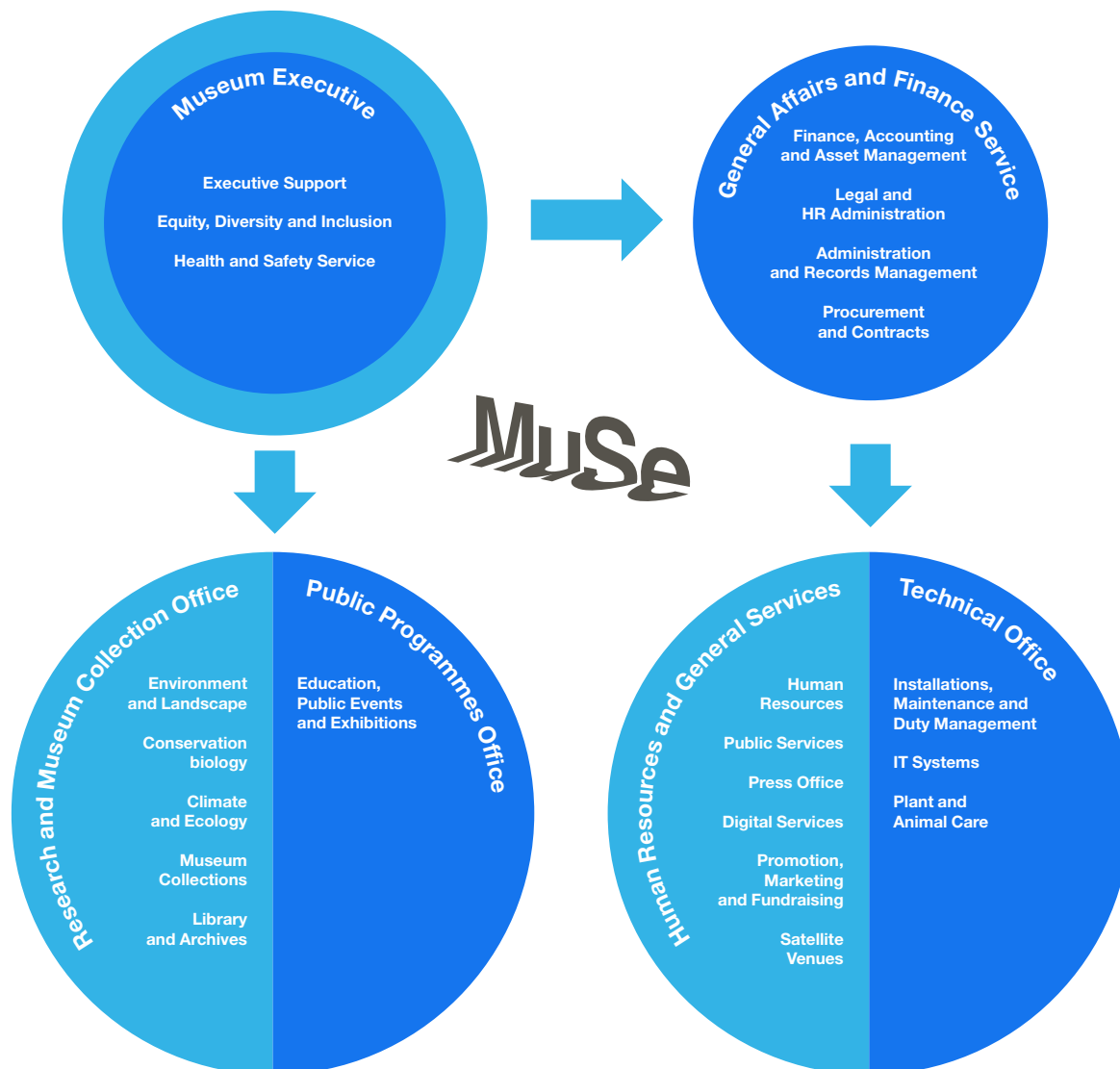
Director

Appointed by the Provincial Government on the basis of an outstanding professional profile, the Director leads the museum's operational structure. The Director coordinates activities, manages resources and develops programme proposals for the Board of Directors, turning policy direction into concrete results.

Board of Auditors

The Board of Auditors is the museum's supervisory body. Composed of three members appointed by the Provincial Government, it oversees financial compliance and reports regularly to the Board of Directors and the Province.

Since September 2021, the MUSE has adopted a new organisational structure to better respond to the growing complexity of visitor flows and the diversification of its offer. The current structure streamlines responsibilities into one Service and four main Offices, alongside the Executive. The organisation is now structured as follows:



Museum Executive

The Executive coordinates and directs all museum activities to deliver the interventions and achieve the objectives set out in the Plan of Activities, in accordance with the MUSE Regulations and relevant provincial laws, directives and policy guidelines. The Executive has direct responsibility for the Health and Safety Service and for the museum's Equity, Diversity and Inclusion projects. It also oversees the following offices:

- **Research and Museum Collection Office:**
responsible for documentation, research and the interpretation of biodiversity, geodiversity and Alpine prehistory. It is organised into interdisciplinary areas: Environmental and Landscape, Conservation Biology, Climate and Ecology. It also manages the museum's extensive holdings, which include more than 5.5 million specimens and the "G. Tomasi" Library, the museum's research library.
- **Public Programmes Office:**
develops and manages scientific-cultural mediation, audience development, educational provision, and lifelong learning programmes. It also leads exhibition projects and all cultural events.

General Affairs and Finance Service

This Service provides administrative, financial, accounting and legal support across the museum. It includes the following Offices:

- **Human Resources and General Services Office:**
responsible for HR management, public services, coordination of the satellite venues, communication, promotion, marketing, fundraising, memberships, institutional identity and external relations.
- **Technical Office:**
responsible for building maintenance, installations, IT systems, and the care of green areas and tropical greenhouses.

In line with the 2026–2028 Strategic Plan, the governance challenge is to integrate new cross-cutting work units into the organisational structure formally defined by the Autonomous Province of Trento. The following units have been established to date:

- **Place-Based Projects:**
created to respond to a growing number of collaboration requests from diverse local actors – institutions, administrations, associations, private entities. This unit brings together multiple areas of expertise, integrating research and study projects with interpretation initiatives, educational and training activities, public-facing programmes and co-marketing actions.
- **Citizen Science:**
scientific activity carried out by members of the public in collaboration with the museum requires close coordination between research staff and the teams responsible for public programmes. This work unit provides the essential bridge between the two relevant Offices, ensuring alignment between scientific practice and public engagement.
- **Visitor Studies and Performance:**
established under the 2026–2028 Strategic Plan, this unit is responsible for the systematic monitoring of performance. It identifies and manages data collection processes and oversees the analysis of the impact of the museum's activities.
- **European Project Development:**
working closely with the museum's fundraising and corporate partnerships team, this unit identifies funding opportunities and supports the development and management of projects financed through EU programmes and other public bodies at local, national and international level.

3.4. Scientific Heritage: Collections, Archive and Library

The natural history and archaeological collections of the MUSE comprise more than 5.5 million individual specimens, organised into 340 distinct collections. Assembled from the nineteenth century onwards, this heritage demonstrates a deep connection with the local region and constitutes a vital source of knowledge about the natural environment and human presence in Trentino across nearly three hundred million years.

The archaeological collections bring together material from sites across Trentino, with a strong focus on remains relating to the earliest human settlement of the region. Most of these finds were recovered during excavation and research activities coordinated and conducted by the museum itself. The natural history collections cover all traditional disciplines – zoology, botany, mineralogy and petrology – and include substantial material resulting from research carried out by the MUSE over the past thirty years. While the majority of specimens originate locally, the collections also include significant holdings from abroad. Only a small portion of this heritage is on display. The remainder is continuously cared for and studied by museum staff and is available to both the wider public and the scientific community.

In contemporary museology – and in the specific evolution of the MUSE – collections are no longer seen as a static assemblage of natural and human-made specimens (*naturalia* and *artificialia*) kept solely for preservation or occasional display. They are understood instead as a core resource that the museum must care for, study and interpret to support its on-site and online programmes.

Over the 2026–2028 period, the MUSE commits to completing a decisive paradigmatic transition: transforming its collections, archives and library from a physical repository into a distributed and accessible research infrastructure, fully integrated into the dynamics of Open Science – a foundation for evidence-based action and policy, and a tool capable of addressing the challenges of the Anthropocene.



The vision guiding this interpretative approach is of a museum that not only safeguards biodiversity, geodiversity, the archaeological collections and the memory of science, but actively mobilises them. The collections become essential proxies for tracking climate change and biodiversity loss, and for deepening our understanding of the region and of human evolution. At the same time, the archive and library are developing into hubs for transdisciplinary research, helping to bridge the long-standing divide between the natural and human sciences.



This evolution is guided by four strategic principles:

- **Stewardship:**
ensuring the long-term preservation of a growing public heritage through high standards of physical and digital care.
- **Openness:**
removing physical and digital barriers that separate heritage from the global scientific community and from the public, making data fully FAIR (Findable, Accessible, Interoperable, Reusable).
- **Relevance:**
using collections as evidence-based tools for knowledge creation, Citizen Science and education, making the abstract concepts of ecological crisis and deep time tangible.
- **Rooting:**
in an increasingly digital world, the tangible and intangible heritage held by museums can provide a vital ontological anchor within the planet's infosphere. Enhancing the collections, expanding online publication channels and advancing the digital archive becomes a strategic priority, ensuring the reliability and quality of the ecosystem that will underpin current and future AI systems.

Despite this progress, the context analysis and discussions with curatorial staff highlight several structural challenges:

— **Space Saturation:**

storage facilities are nearing capacity. Planning now requires a rethinking of available space, including compact storage solutions or the acquisition of external facilities for low-consultation material.

— **Taxonomic Gaps:**

although the collections are extensive, internal analysis shows gaps in specific, under-represented taxonomic groups that are essential for understanding shifts in local biodiversity.

— **Integration into National and International Infrastructures:**

the National Recovery and Resilience Plan (PNRR) and the museum's involvement in the digitalisation programme supported by the National Biodiversity Future Center (NBFC) have provided the first steps towards integrating the collections into major global databases. The 2026–2028 period must consolidate and organise this work, ensuring full alignment with national and international research infrastructures.



Digitalisation is no longer an optional add-on but the primary driver for enhancing and mobilising heritage. Where the previous phase focused on quantity – the number of digitised records – the next phase will prioritise data quality and interoperability, with a focus on:

— **Digitisation:**

completing the digitisation of the herbaria, initiated with funding from Italy's National Recovery and Resilience Plan (PNRR), represents a best practice to extend to the entomological and geological collections. The aim is to make available not only metadata, but also high-resolution images and 3D models of type specimens.

— **Integration into Global Networks:**

the MUSE will strengthen its presence within major international biodiversity data aggregators, foremost among them GBIF (Global Biodiversity Information Facility) and the European DiSSCo infrastructure (Distributed System of Scientific Collections). This positioning is essential for shifting the museum from a local institution to an active node within a global research network.

— **Digital and Multimedia Asset Management:**

the museum will implement the Piwigo platform and other Digital Asset Management (DAM) systems to organise its photographic and multimedia collections, making it accessible for editorial, educational and communication use.



Often regarded as ancillary services, the “G. Tomasi” Library and the historical/institutional Archive are in fact the custodians of the region’s institutional and scientific memory. Formally established in 1924, the library has, for a century, combined the functions of a specialist institutional library with those of a public knowledge resource, continually adapting to the evolution of the MUSE. It holds the most substantial and significant collection documenting the development of scientific knowledge in the region across the natural sciences, environmental studies, and the prehistory and anthropogeographic evolution of the Alpine environment.

Over time, the library has expanded to include major sections on museology, science education, scientific and astronomical outreach, speleology, geography, and rare books, as well as historical, geological and topographical maps. The library also preserves the museum’s historical archive, which documents both the evolution of the institution (from the Museo Tridentino to the MUSE) and the history of scientific research in Trentino. Its holdings comprise more than 100,000 catalogued units.

Transforming the MUSE Library into a Learning Centre is a key strategic priority of the 2026–2028 Plan. It will serve not only as a consultation space for specialists, but as an open environment for students, researchers and the wider public.

In this vision, the collections, archive and library are not the museum’s past but its guarantee of future relevance. In an era defined by the explosion of the digital infosphere, possessing, caring for and making accessible the primary data of nature – the objects themselves – is an act of civic and political responsibility.

3.5. Staff

The staff of the MUSE form the foundation of the museum's scientific quality, creative and design capacity and social impact.

Each year, around 270 people work for the museum through different contractual arrangements

- **Provincial employees:**

employed by the Autonomous Province of Trento, they form the structural core of the organisation. They hold the museum's main scientific, technical, managerial, communication and administrative roles.

- **Project-based collaborators:**

recruited annually through selection procedures, they support research and other activities linked to specific, time-limited projects.

- **Outsourced personnel:**

the MUSE adopts a hybrid management model that combines operational flexibility with high quality standards. Through public procurement procedures, qualified external providers deliver services including gallery scientific mediation services (education and animation); supervision, security and fire-prevention; visitor reception; ticketing; call-centre operations; shop management; and a range of maintenance activities.

- **Third-sector personnel:**

this group includes individuals engaged in socially useful activities and partners from the third-sector, particularly in gallery supervision and in the care of the greenhouse and landscaped areas.

More than one hundred volunteers contribute each year to a wide range of museum activities – from public programmes to research, and from collections care to archival enhancement. They freely choose to offer their time and expertise to the MUSE, and therefore to the wider community, receiving in return both personal fulfilment and training opportunities.



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3.6. Stakeholder Map

In a context marked by profound environmental, social and cultural change, relational capital is one of the most strategically significant resources available to a public cultural institution.

For the MUSE – a science museum with deep local roots and an increasingly national and international outlook – relational capital is an essential intangible asset for fulfilling its mission and ensuring long-term sustainability. The museum developed its stakeholder map some time ago through a participatory process involving all staff. The exercise made the full spectrum of existing relationships visible and helped the organisation recognise their breadth and significance.

Relational capital is not a list of partners or a set of formal agreements. It is an ecosystem of stable, trust-based relationships oriented towards the creation of public value. It permeates every aspect of the museum's work, shaping the quality of research, the capacity for cultural innovation, the museum's embeddedness in its region, its institutional reputation and organisational well-being. Relational capital is treated as a strategic, cross-cutting asset that must be managed deliberately and in line with the 2026–2028 Strategic Plan.

A first core element of this capital is the museum's **institutional relations**. The museum works within a wide network of connections with the Autonomous Province of Trento and with the departments responsible for culture, research, environment, health, tourism and regional development, as well as with local authorities and other public bodies across the region.

These relationships extend well beyond administrative or financial matters. They form an ongoing discussion about regional priorities. Within this system, the MUSE acts as a bridge between scientific research, public policy and society, contributing to informed decision-making and to a broader understanding of complexity. Strengthening and improving this institutional capital is essential for consolidating the museum's role as a public cultural infrastructure and a recognised actor in regional development processes.

Scientific research is one of the principal pillars of the museum's relational system.

Partnerships with universities, research centres, scientific institutions and national and international networks are essential to the museum's standing as a scientifically authoritative institution.

The museum is part of the Trentino Research and Innovation System working closely with the University of Trento, the Edmund Mach Foundation (FEM) and the Bruno Kessler Foundation (FBK). These collaborations take shape in joint research units and co-funded doctoral programmes, supporting generational renewal of expertise and ensuring the scientific robustness of the museum's activities.

These relationships enhance not only scientific output but also the overall quality of the museum's public offer. Research informs exhibition choices, shapes educational activities, strengthens public science communication and improves the museum's ability to address complex issues with rigour and accessibility. During 2026–2028, scientific relational capital will be used as a strategic lever to amplify the impact of the museum's research, support participation in competitive projects, reinforce integration between research, mediation and cultural planning, and consolidate the museum's reputation as a place where knowledge is produced and shared.

Another key component of the museum's relational capital is its participation in **museum and cultural networks** at local, national and international level. The MUSE plays an active role in ICOM (International Council of Museums), ICOM-Italia, ECSITE (European Network of Science Centres and Museums), ANMS (Associazione Nazionale Musei Scientifici) and other relevant associations. These networks provide spaces for professional exchange, peer learning and the development of shared perspectives on the role of museums in contemporary society.

Active participation enables the MUSE to monitor the evolution of museum models, update its strategies for collections management, contribute to discussions on accessibility, inclusion and sustainability, strengthen its capacity for innovation and, more broadly, position itself as an authoritative actor within the museum landscape. The relational capital generated through these networks is not an end in itself. It leads to concrete opportunities for collaboration, co-design and internal skills development. In this context, taking part in national and international competitive funding programmes, publishing data on global platforms and promoting Open Access all strengthen the museum's role as a producer of shared knowledge at global scale.

A further key strand of the museum's relational capital is its work with the **education sector**, understood broadly to include students, teachers, families and the wider learning community. In this field, the museum is more than a destination for school visits or a provider of educational services. It acts as a long-term cultural and educational partner, helping schools develop learning experiences that are meaningful, current and responsive to the major changes shaping our time. Students and teachers are not passive audiences. They are active partners in the co-design of programmes and in the development of new resources and approaches. This way of working strengthens the museum's role within the learning community and reinforces its position as a cultural anchor supporting lifelong education. This direction is clearly reflected in the strategic objectives of Chapter 7, which focus on renewing the educational experience in the light of the Anthropocene, extending the museum's educational presence across the region and developing the offer collaboratively through new workshops and guided visits aligned with the Anthropocene paradigm.

The MUSE also contributes to local social policies as part of the **cultural welfare system**, promoting individual and collective well-being through cultural heritage. Museum activities are therefore planned and delivered in coordination with institutions responsible for mental and physical health, subjective well-being, social participation, active ageing and the reduction of inequalities. In this sense, the DEI (Diversity, Equity and Inclusion) group acts as a point of connection within a wider system, drawing on the museum's specific expertise while also offering an open space for positive social interaction.



Schools and universities

Potential audiences

Social and third-sector organisations

Civil authorities

Advocacy and activist associations

Audiences

Media and communication partners

Tourism and regional development bodies

Trade associations

MUSE

The **museum's embeddedness** in its geographical context is another defining aspect of its relational capital. Through projects developed across its network of satellite venues and through collaborations with local authorities, third-sector organisations, community partners and economic actors, the museum strengthens its public role and its capacity to contribute to cultural growth and local development. In this context, the MUSE positions itself as an institution that builds alliances, promotes shared initiatives and generates value for the community. This approach aligns with several strategic directions outlined later in the Plan and is translated into operational objectives concerning cultural-development projects with local institutions and communities, the museum's contribution to promoting its regional context, and the enhancement of its role in local development processes.

The museum's relationship with the business sector has evolved beyond traditional sponsorship towards a model of **strategic partnership**. The MUSE offers companies the opportunity to pursue their Corporate Social Responsibility (CSR) within an authoritative cultural framework. In the economic and tourism sectors in particular, partnerships with Confindustria Trento – the regional association representing manufacturing and service companies – and with tourism bodies (from Trentino Marketing, the regional agency responsible for tourism strategy, to the local APTs, the area-based tourism boards) as well as private actors can be further developed through sponsorship programmes and Corporate Membership schemes. These initiatives involve companies in the co-creation of exhibition content and educational formats. Regional relational capital therefore becomes a key lever for countering social fragmentation, promoting cultural well-being, reinforcing a sense of belonging and supporting sustainable local development.

Another important component of the museum's relational capital, as highlighted in the 2026–2028 Strategic Plan, is the diversity of its **audiences**. The relationship with visitors, participants in educational activities, digital audiences and users of museum services is not conceived in purely quantitative terms. It is seen as an ongoing relationship based on trust, quality of experience and mutual recognition. Audience diversification, experimentation with new engagement formats, systematic evaluation of visitor experience and loyalty strategies all help transform the museum-public relationship into an evolving partnership that generates learning, participation and meaning. In this context, the collection and analysis of audience data play a strategic role – not only for measuring performance but for guiding the museum's relational policies with intention and clarity.

Overall, the relational capital of the MUSE runs through every strategic direction of the 2026–2028 Strategic Plan. It is not a separate domain, but a cross-cutting element that sustains the quality of research, the effectiveness of cultural mediation, regional embeddedness, economic and social sustainability, and institutional reputation.

Making this capital explicit, recognising its value and equipping the museum with the tools to manage it is a deliberate strategic choice. In a period marked by uncertainty, polarisation and a crisis of trust, the MUSE identifies its relational capital as one of its principal resources for fulfilling its role as a public cultural institution, a place of knowledge and a space for meaningful relationships at the heart of the Anthropocene.



4



Foundations

4.1 Founding Principles

4.2 Identity and Mission

4.3 Pillars

4.1. Founding Principles

The MUSE identifies its founding principles as the core reference points and deep guiding values that inspire and inform all its activities.

These principles were defined prior to legal requirements, forming the basis for articulating the museum's mission and vision. These operate through their interconnection and are therefore inseparable. They also underpin the development of the Ethical Code – one of the strategic objectives of this Plan – which will incorporate them and translate them into ethical orientations for the museum's main areas of action and functions.

— Accountability

Accountability refers to the museum's capacity to answer for its actions to all those affected by them. With this principle, the MUSE commits to acting ethically towards individuals, institutional counterparts and the human and non-human communities that inhabit the planet. It undertakes to act responsibly both internally and externally, at local level and beyond, wherever the effects of its actions extend – in the present and the future – anticipating those effects as far as possible.

— Care for people and eco-social communities

The MUSE is committed to caring for – that is, protecting and promoting – the dignity, diversity and value of every person and every eco-social community directly or indirectly involved in its activities. This principle requires the museum, including in its relation with third parties, to remove obstacles to the full recognition of dignity, diversity and the intrinsic value of all components of the Earth's ecosystem.

— Pursuit and upholding of truth

This principle identifies truth as the alignment between statements and observable facts, and between the museum's principles and the conclusions that logically follow from its behaviours and methods. The MUSE therefore places the pursuit and upholding of truth at the foundation of all its actions, recognising these as cornerstones of non-violence. It seeks truth directly and indirectly, without concealment or distortion. To do so, it takes into account all relevant insights and welcomes divergence and diversity as constructive stimuli and opportunities to refine judgement.

— Equity and its care

In all its actions, the MUSE recognises equity as the acknowledgement of the equal dignity of every person and every eco-social community. It identifies the barriers that hinder equality and promotes the opportunities that allow differences to be valued. In this sense, the museum adopts social and community equity as a criterion for evaluating its actions and works to ensure equal opportunities for all those affected by its work.

— Participation and collegiality

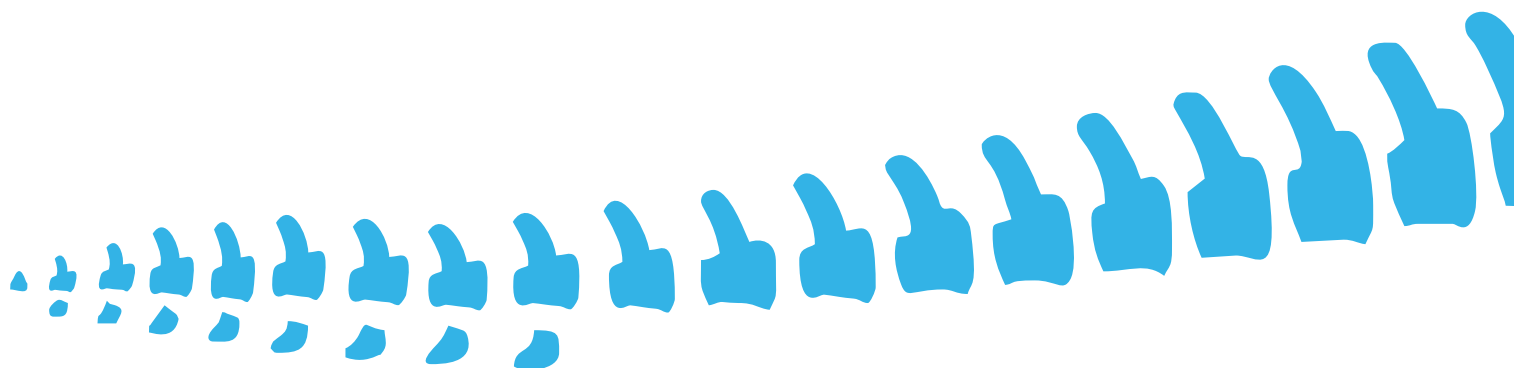
Participation necessarily entails accessibility and inclusion – understood as the active removal of exclusion – in every project developed by the museum. Collegiality is the shared decision-making model that the MUSE adopts as its preferred mode of governance, drawing on it whenever possible to shape choices and design processes.

— Freedom of thought and expression

The MUSE promotes and respects freedom of thought and its expression at every level, internally and externally, as a fundamental principle for a cohesive, participatory society and for human dignity. As a public space, the museum is conceived and offered as a place of democratic exchange, where citizens engage with people and things while exercising their agency.

— Awareness

In all its expressions, the MUSE acts with full awareness of the weight and responsibility that derive from its role, its history, its specificities and the purposes that emerge from – and are shaped by – its limits, its values and its position within both a local and planetary social sphere.



4.2. Identity and Mission

The identity of the MUSE has taken shape over time through a distinctive combination of scientific research, regional embeddedness and openness to contemporary debate.

Firmly rooted in the evolving concept and practice of the museum, the MUSE defines itself not only through its collections, exhibitions or educational programmes, but through the role it assumes as a public institution tasked with interpreting the complexity of the natural world and the relationships between humans, other species and the environment – in other words, the full spectrum of ecological relations, including those within human societies. For geographical, historical and partnership-related reasons – as well as through the evolution of its internal expertise – the MUSE has long cultivated a specific focus on mountain contexts, initially centred on the Alpine environment and progressively extending to other high-altitude ecosystems.

This identity has developed around a strong commitment to research, understood since the museum's foundation in 1922 as a core activity rather than an accessory one, and around the capacity to translate that research into cultural, educational and public-engagement practices addressed to broad and diverse audiences. Over time, this focus has shaped an institution whose collections primarily represent mountain environments and whose activities combine scientific authority with a civic vocation, able to speak to its region while maintaining a national and international perspective.

At the same time, the identity of the MUSE is dynamic and continually evolving – a “becoming identity” nourished by the willingness to experiment with new languages, integrate scientific and humanistic knowledge, and continually rethink its role in light of ongoing social, environmental and cultural transformations. The museum recognises itself as a place of dialogue and meaning-making, not neutral in relation to the major issues of the present but fully aware of its public responsibility.

People's participation and well-being – of both audiences and staff – are thus embedded in its institutional identity. As a cultural organisation, the MUSE makes the alignment of its values, practices and future vision a defining feature of what it means to be a museum today.

The **mission** sets out the MUSE's public role, its cultural and scientific function, and its responsibilities to the community. It defines the institution and provides a stable framework for its action. For the 2026–2028 Strategic Plan, revising the mission is treated as a substantive step rather than a formal exercise. This revision recognises MUSE's evolution from a museum centred on research and conservation to an institution that now acts as a hub for scientific engagement, grounded in expertise and open to contemporary public debate.

“We interpret the natural world with scientific rigour, grounded in the mountain environments that shape who we are. We share knowledge and tools that help people make sense of a changing world and act with responsibility. We honour our collections, our region and its ecosystems and we create welcoming, inclusive experiences that invite communities to take part, promoting diversity and sustainability”.

The revised mission affirms the MUSE’s identity as an authoritative scientific institution, committed to studying and interpreting mountain environments through recognised and rigorous research methods. Knowledge production is not treated as a separate sphere or as something reserved for the academic community. Instead, it underpins the museum’s entire cultural role, offering audiences cognitive and practical tools to understand ongoing environmental, ecological, technological, social and cultural transformations.

From this perspective, the museum acts as an active mediator between scientific research and society, able to translate complex knowledge into accessible interpretive experiences without compromising the depth or accuracy of the content. Collections and scientific heritage play a central role not only in terms of care and conservation, but as living resources. They are activated through experiences designed to engage visitors cognitively, emotionally and sensorially, in line with an experiential approach to museum practice. The museum is also a place where data and analyses are developed, curated and made available to policymakers and administrators as tools for decision-making and governance. Taken together, these forms of knowledge, methods, tools and activities share a clear purpose: they aim to foster informed and responsible forms of engagement.

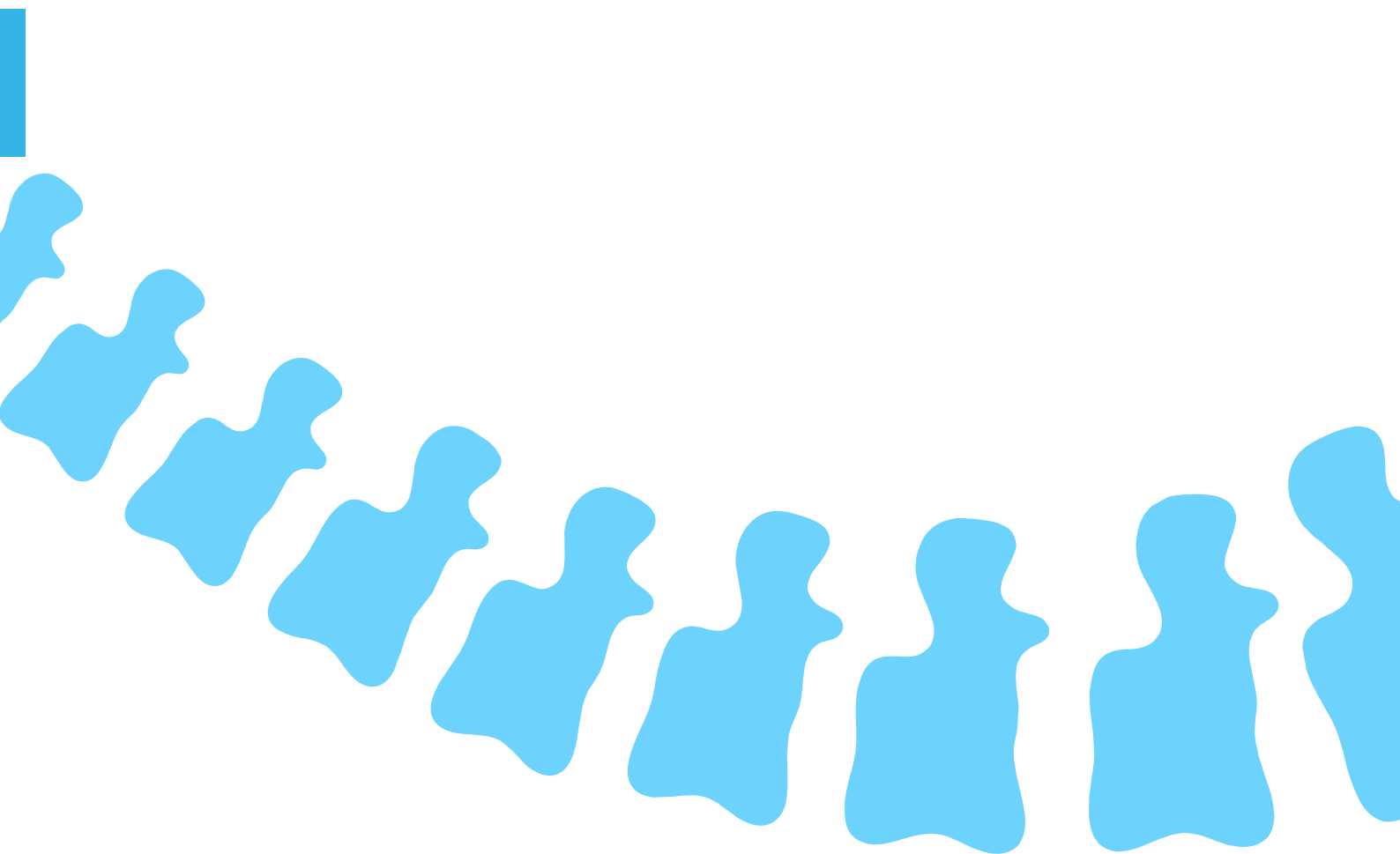
The mission also highlights the spatial and relational dimension of the museum as an inviting, open place designed to support inclusion, accessibility and the active participation of diverse audiences. In this sense, the museum is recognised as a public space in which communities can see themselves reflected, engage in dialogue and contribute to the construction of shared meanings – moving beyond a one-directional model of cultural communication.

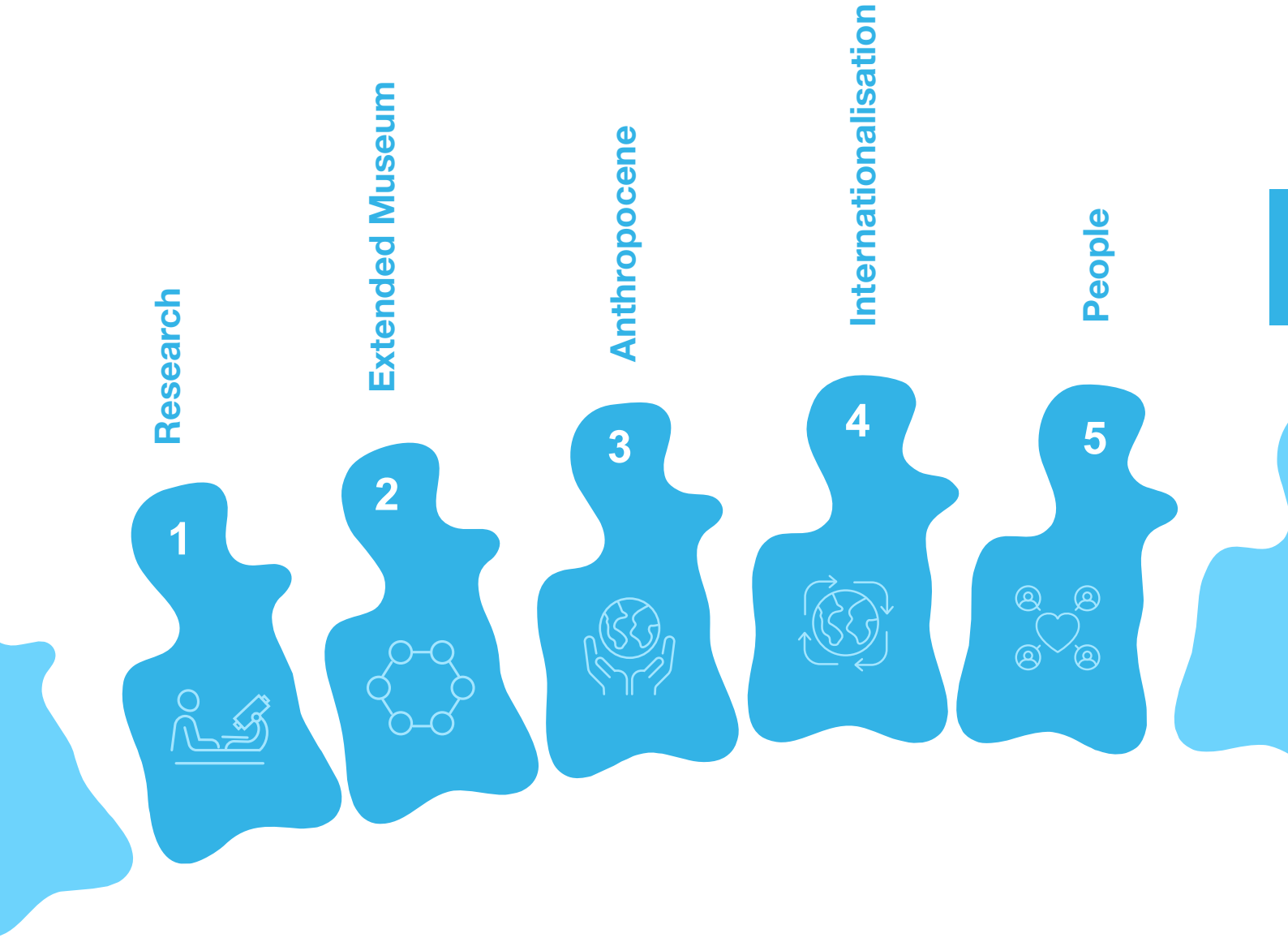
Finally, the commitment to diversity and sustainability defines the value framework within which the museum operates. Diversity is understood as a foundational principle, both in relation to the complexity of the natural systems studied and to the people and social contexts involved. Sustainability, in its broadest sense, guides scientific, cultural and organisational choices, reinforcing the museum’s role as a responsible actor committed to the cultural and civic development of its region and to a wider reflection on the relationship between humans and nature.

4.3. Pillars

The pillars are the structural elements of the museum's strategic vision and form the basis for the development of the Strategic Plan.

They reflect the museum's current identity – rooted in history – and act as major axes for future development, supporting and driving a dynamic evolution. The four pillars are Research, Extended Museum, Anthropocene, and Internationalisation, with a fifth, People, understood as a fundamental and indispensable condition. Alongside these pillars, the museum affirms its commitment to sustainability and planetary well-being: a cross-cutting horizon that shapes all aspects of its work.

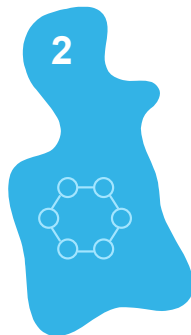






Research

Research is the museum's core commitment and the driving force behind everything it does. It is not a separate activity but the foundation of the museum's work, shaped by a long-standing focus on mountain environments as a unique ecological laboratory. Today, this focus expands into a transdisciplinary approach. The museum is strengthening its collaborative networks at local, national and international levels, bringing its core scientific expertise into dialogue with anthropology, sociology, economics and other fields. Research is understood as a practice that runs through every part of the museum: from scientific communication to pedagogy, from informal learning to management, from museum studies to administrative processes. Partnerships with research bodies and institutions – locally, nationally and internationally – are essential to sustaining this pillar.



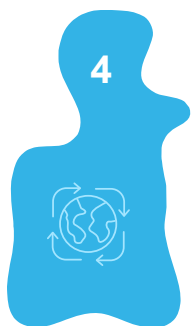
Extended Museum

The MUSE operates as a extended museum: a connected system of sites, projects and relationships across the region. But the idea goes further than a distributed museum. It positions the museum as a cultural anchor – a partner in local development, working with community actors to foster shared growth and well-being. The extended museum extends beyond its physical footprint. It acts as a catalyst for ideas and initiatives that emerge from local contexts and are developed through shared planning and respect for local autonomy. This pillar marks a shift from a physical network of sites to an integrated cultural system. To make it real, the museum needs a shared commitment with provincial departments, local authorities and communities, enabling coordinated action on local cultural policies.



Anthropocene

The Anthropocene is the lens through which the MUSE interprets the environmental, social and cultural transformations of our time. It is not simply a theme. It shapes the museum's content, language and practices, encouraging critical reflection on the relationships between humans, nature, science and collective responsibility. Seen in this way, the Anthropocene becomes a socio-ecological platform that invites the museum to rethink its role. The MUSE becomes a laboratory for society, offering tools to understand major contemporary shifts – climate crisis, biodiversity loss, digital transformation, energy transition – through critical inquiry. This approach moves beyond the traditional divide between scientific and humanistic disciplines, proposing an integrated understanding of knowledge. Every object or specimen can become a point of entry, connecting local histories with global dynamics and revealing multiple ways of understanding the world. A museum of – and in – the Anthropocene must also be inclusive of voices often absent from public debate, establishing itself as an open and safe space for dialogue.



Internationalisation

This pillar strengthens the MUSE's role as a cultural and scientific actor within global networks of knowledge and collaboration. It promotes exchanges, partnerships and international projects, encouraging the circulation of expertise and expanding the museum's impact beyond its local context. Internationalisation is both a methodological horizon and a qualitative standard that guides the museum's activities.

This commitment reinforces the museum's reputation and its role as a bridge between the region and the world: bringing international perspectives to Trentino, while sharing locally developed expertise globally. It also concerns the museum's ability to welcome international audiences. This requires evolving services, languages and narratives that can speak to a broader and more diverse cultural landscape.



People

Placing people at the centre – both audiences and the museum's professional community – means building a shared project grounded in respect, listening and collective responsibility. This pillar runs across all areas of the museum's work.

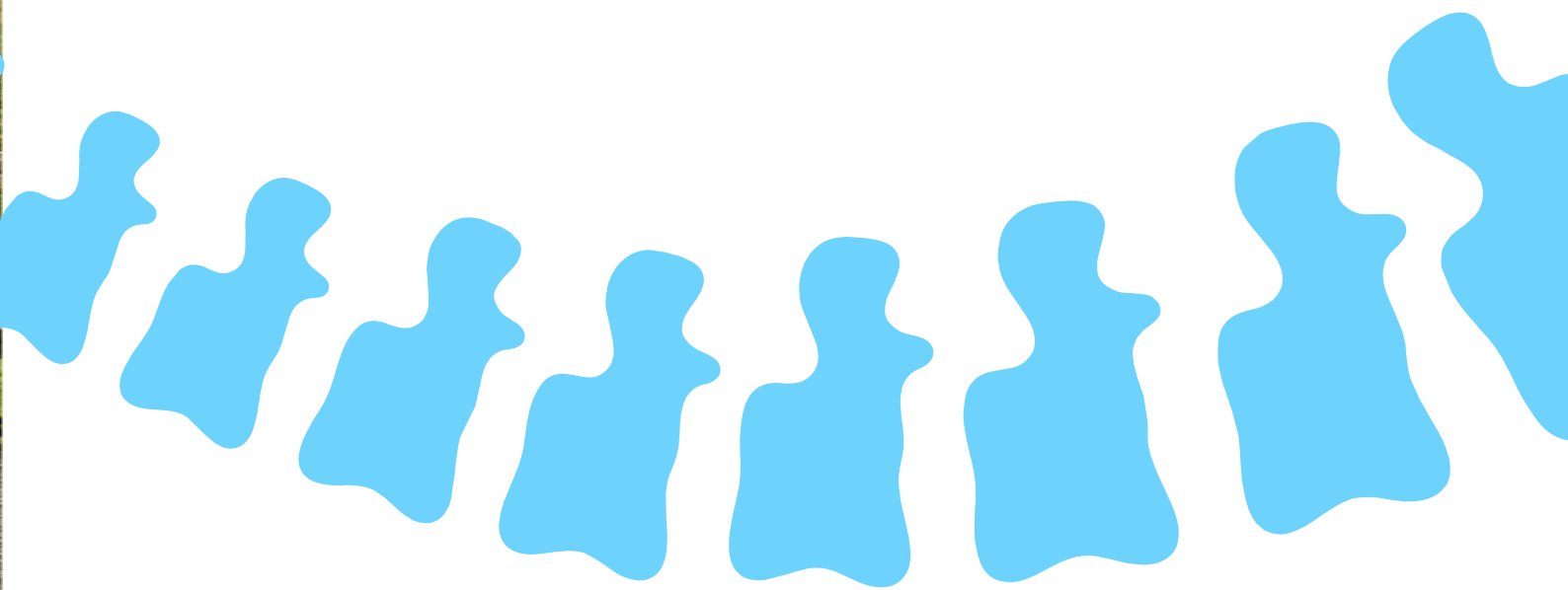
It highlights the value of professional expertise, the quality of working life, continuous learning and the active involvement of visitors. It recognises the museum as a place for growth, connection and well-being. It also completes a long-term shift in the museum-audience relationship that has unfolded since the second half of the twentieth century: from museums of objects, to museums for people, and now museums co-created "with" people. This pillar reaffirms the museum's primary role as an essential public service dedicated to cultural development and community well-being. It promotes the principles of equity, inclusion and universal accessibility. Within this framework, the museum strengthens its cultural-welfare programmes, including those designed for vulnerable or marginalised groups, with the aim of making the museum a genuinely open and meaningful space for everyone. At the same time, this people-centred approach also applies to the museum's internal community, fostering belonging, organisational well-being and professional growth.



Institutional commitment to sustainability and planetary well-being

In line with the United Nations' 2030 Agenda and Global Goals, the museum adopts a systemic approach to sustainability. It integrates environmental, social, cultural and economic dimensions into its scientific, organisational and managerial choices. This cross-cutting commitment builds on a trajectory the museum began more than a decade ago. The 2026–2028 Strategic Plan strengthens this direction, bringing it together within a coherent framework of objectives and actions.

The museum's understanding of sustainability is grounded in the principle of planetary well-being – a perspective that considers human and non-human health together and calls for explicit responsibility towards present and future generations. The commitment to the 2030 Agenda aligns with the museum's institutional mandate and is complemented by the critical reflection on the Anthropocene articulated in the dedicated pillar.



5



Il Tyrannosaurus Rex è un dinosauro
carnivoro che visse durante il Cretaceo
superiore, circa 65 milioni di anni fa.
È uno dei dinosauri più famosi e
studati. Il suo nome significa "Re dei
terrore". Il Tyrannosaurus Rex era
un cacciatore di vertice, che si nutreva
di altri dinosauri. La sua testa era
molto grande e pesante, e aveva
una vista molto acuta. Il suo corpo era
coperto di pelle e non di piume.
Il Tyrannosaurus Rex era un
dinosaurio molto potente e
veloce. La sua gamba posteriore
era molto forte e muscolosa. La
sua coda era molto lunga e
flessibile. Il Tyrannosaurus Rex
era un dinosauro molto
interessante e affascinante.

Strategic Analysis

5.1. Context Analysis

5.2. SWOT Matrix

5.3. TOWS Matrix

5.4. Vision

5.5. Purpose Statement

5.1. Context Analysis

Strategic planning begins with a clear understanding of context – the landscape in which the MUSE will operate as it consolidates its role as a leading scientific institution and a driver of development within its region.

The analysis, whose main findings are presented below, draws on a multidisciplinary approach that brings together different types of sources, offering a multidimensional view of the Trentino region. Its knowledge base combines reports from Eurostat, the European Education and Culture Executive Agency (EACEA) and the Italian Ministry of Culture, together with detailed data from ISTAT (Italy's National Institute of Statistics) and ISPAT (the Statistical Institute of the Autonomous Province of Trento). Tourism flows and the 2019–2024 historical time series are reconstructed using the ISPAT 2024 Report, which provides granular data on arrivals, overnight stays and average length of stay. Macroeconomic trends and region-wide visitor behaviour are drawn on the Bank of Italy's survey on international tourism and the 2024-2026 Operational Plan of Trentino Marketing.

Integrating statistical data with territorial marketing strategies makes it possible to identify trends and potential future developments. Sources such as the European Commission Joint Research Centre's Cultural and Creative Cities Monitor help position the museum not only locally but within a wider European landscape of creative-city competition. This methodological foundation forms the necessary bridge between theoretical analysis and the real flows shaping the province, outlining the field of action in which the MUSE will operate over the next three years.



Looking at a broader period (2015–2024), the past decade shows a structural transformation in Trentino's tourism market. Total arrivals rose from 3.8 million in 2015 to nearly 5 million in 2024 – a 31% increase – with a significant rise in international visitors, particularly from Germany, the Czech Republic, Poland and Austria. However, seasonality has also shifted. In 2015, summer arrivals exceeded winter ones (1.83 million versus 1.52 million). By 2024, the pattern had reversed: winter arrivals reached 1.89 million, while summer arrivals fell to 1.28 million. Over the past five years, provincial tourism strategy has explicitly aimed at progressively reducing seasonality, promoting the shoulder seasons of spring and autumn as additional peaks in the annual cycle.



These trends are reflected in the museum's visitation patterns, where the central summer months and December show peaks driven by tourism dynamics. The data suggests that the MUSE should maintain strong appeal during high-flow periods, making greater use of winter by extending targeted offers into the early months of the year.

At the same time – in line with regional policies and taking advantage of lower visitor density – autumn could become a key moment for developing renewed indoor-outdoor programming, in synergy with Trentino Marketing's targeted seasonal strategies.

For 2025, data released by the Municipality of Trento in February 2026 points to a promising trend. The area comprising Trento, Monte Bondone and the Piné Plateau recorded an increase of just under 100,000 overnight stays (up 8.5%), rising from 1,304,274 to 1,402,520 – the highest figure ever reached. Arrivals also grew, reaching 515,460 (up 3.3% over 2024). Trento alone exceeded one million overnight stays (1,017,062, up 8.5%) and welcomed 410,377 visitors (up 2.9%). Across the wider Trento-Bondone-Piné area, 61.8% of visitors were Italian and 38.2% international. Italian visitors preferred the winter months, while summer remained the favoured season for international tourists.

Trentino enjoys a strong position within European trajectories of sustainable development. Trento is included in the European Commission Joint Research Centre's Cultural and Creative Cities Monitor and, in the 2019 edition, ranked 16th among 79 European cities of comparable size. This standing is also linked to the investment choices of the Autonomous Province of Trento, which allocates just under 1% of its GDP to culture, sport and recreation – compared with an Italian average of 0.59%.

Trentino's cultural landscape is exceptionally dense. The ISPAT 2024 report identifies 88 museums and similar institutions, complemented by a widespread library system with 84 libraries and 39 reading points, forming a dynamic network that serves more than 100,000 active users among the resident population. In 2024, the combined audience of this network exceeded 550,000 visits.

Within this context, the MUSE holds a distinctive position. It is both an urban landmark in Trento and the hub of a territorial network that oversees sites of exceptional landscape and scientific value. Its role must also be understood within Trento's evolving urban geography. The Municipal Cultural Plan situates the museum within the transformations that, over the past decade, have reshaped the relationship between the historic centre, the Albere district, cultural spaces, mobility and environmental quality. From this perspective, the MUSE is not only an attraction. It is a civic infrastructure that contributes to the symbolic and functional redefinition of contemporary Trento.

Other provincial museums – Castello del Buonconsiglio and the Provincial Collections, MART in Trento and Rovereto, and METS in San Michele – are high-profile institutions, but each follows different thematic orientations and audience dynamics. The same applies to non-provincial museums, with the partial exception of the Fondazione Museo Civico di Rovereto.

Data collected by Trentino Marketing through the “Mio Trentino” app confirm that visitors build their stay by combining outdoor activities, experiences and culture. The most viewed cultural categories include castles and palaces, museums, ecomuseums and experiential activities. On the outdoor side, trekking, excursions and nature-based activities dominate. For the MUSE, this means designing offers that are increasingly perceived as integrated experiences rather than isolated visits.

From a territorial marketing perspective, the museum aligns clearly with the “Cultural Trail” dedicated to Science and Nature – one of the five thematic pathways through which Trentino Marketing is structuring the provincial cultural offer. This position strengthens the museum's role not only as an autonomous attractor but as a structural node within an integrated cultural product, with potential impacts on the Museum Pass, digital visibility and the development of joint thematic itineraries.

Lastly, accessibility – physical and digital – is essential for the museum's cultural capital to be fully available. Physically, Trentino benefits from a strategic location along the Brenner motorway, linking Italy with central Europe. The local public-transport network includes 261 bus routes, connecting even smaller centres where the museum's sites are located. However, the absence of a railway infrastructure limits rapid, direct access to most of these sites. In this regard, proposed ropeway systems – such as the Trento-Vason line – would represent a major shift in accessibility. Digitally, the province enjoys excellent broadband coverage. Given that digital tools increasingly influence cultural-tourism choices and post-visit storytelling, connection quality and integration with mobility apps are critical factors.

Provincial and municipal cultural policies promote a broader understanding of museum spaces – not only as exhibition venues but as hybrid environments open to different languages, uses, and rhythms of activity. For the MUSE, this creates opportunities to strengthen its presence in the area through evening openings, experimental formats and cross-disciplinary practices that bring science, the arts and civic life into dialogue. Provincial policies explicitly support integrated cultural programming across public institutions, while municipal policies highlight the growing importance of neighbourhood-based formats, coordinated calendars and city-wide initiatives. This opens further space for the museum to reinforce its role at both provincial and urban scales through collaborations with other cultural actors, the Municipality, associations and city-wide cultural programming platforms.

The MUSE attracts a culturally-aware audience that seeks authentic experiences and integrated packages. Just under one quarter of visitors are school groups. The remaining three quarters consist of families and adult visitors, largely tourists who plan online and look for combinations of culture, nature and food-and-wine experiences. In terms of origin, visitors from outside the province clearly predominate, with a small but gradually increasing share of international visitors.

The analysis therefore suggests that the MUSE is called to operate on several complementary levels: enhancing its contribution to the implementation of provincial cultural policies, including by promoting new integrated initiatives; consolidating its capacity to attract visitors within the city of Trento, increasingly intercepting flows linked to cultural and outdoor tourism; and developing offers that are clearly perceived as part of an integrated experience of the region.

Alongside these factors, the museum's digital reputation also deserves attention. It increasingly influences visit decisions, institutional recognisability and the relationship of trust with audiences. Connection quality, the availability of digital infrastructure, the effectiveness of the museum's online presence and the evolution of urban cultural policies are therefore key enabling conditions. On this basis, the MUSE can build new forms of regional engagement, strengthen collaborations and contribute to integrated cultural programming.

5.2. SWOT Matrix

The SWOT analysis was developed following the document review and structured interviews with staff – including the museum’s governing bodies – and with external stakeholders. It should not be read as a static snapshot but as a dynamic map of tensions and potential that the MUSE must navigate.

Below is an overview of the four quadrants, useful for defining priority areas for action.

Strengths

The MUSE is the leading cultural attraction in the Province of Trento and the second most visited science museum in Italy. This strength is not only a matter of numbers. The museum benefits from a well-established international reputation and recognised scientific expertise in frontier fields such as biodiversity and climate change, as well as in core areas including Alpine prehistory and geology. It is widely seen as an innovative, eclectic institution, offering a varied and dynamic programme that speaks to different audiences. A major strategic value is its extended structure. The network of satellite venues gives the museum deep local roots and a widespread presence across the region. The museum also benefits from sound financial management and strong capacity for self-generated revenue. Finally, the Strategic Pillars provide a clear framework that guides planning across the institution.

Weaknesses

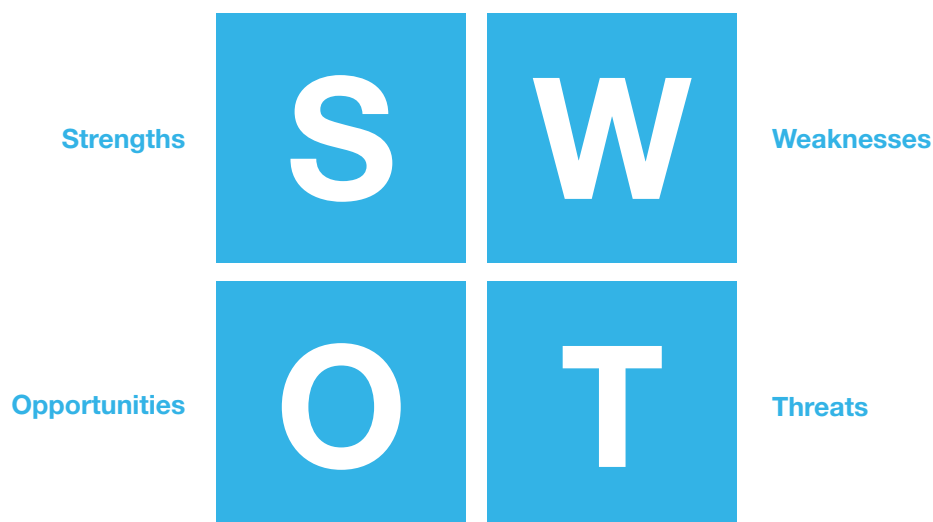
Despite its successes, the analysis reveals several structural issues that limit overall efficiency. First, there is a lack of shared strategic planning and limited horizontal communication between offices, which constrains interdisciplinary approaches and reduces potential synergies. Research activities appear particularly fragmented, reducing their external visibility. At the same time, the museum’s identity is not always fully aligned between the main site and the other venues across the region, creating potential confusion among audiences and partners. There are also weaknesses in data management and internal reporting systems. Finally, the museum’s positioning remains overly concentrated on traditional segments – family and schools – while stable partnerships with the private sector are still limited.

Opportunities

The wider context offers the MUSE several promising avenues for growth. Rising levels of cultural and international tourism, both in Italy and specifically in Trentino, create favourable conditions for the museum to act as a regional anchor, developing integrated “nature and culture” experiences across its sites in collaboration with local tourism partners. On the scientific side, the museum has the opportunity to strengthen its national and international standing by taking a clearer stance in the cross-disciplinary debate on the Anthropocene. This could be achieved through high-profile international events and by expanding doctoral and research collaborations with universities and research centres. There is also significant scope to rethink exhibition and storytelling formats, particularly by engaging audience segments that have so far been less central – including the so-called “science-addicted” adults and young adults. Locally, the museum can deepen its alliances within Trentino’s cultural ecosystem, contributing more actively to shared initiatives and coordinated programming. Finally, new business models are emerging. These range from renewed participation in European funding programmes to entering international circuits for the exchange and sale of exhibitions and cultural products aimed at the B2B market – all areas where the museum has room to grow.

Threats

Several external risks require close monitoring. Competition is increasing, from other museums, castles and outdoor attractions, as well as from the expanding landscape of informal education. These pressures affect both leisure-time choices and school programming. A further challenge concerns the museum’s identity. The MUSE brings together two different souls: the archaeological and natural-history focus of its other satellite venues across the region and research units, and the broader scientific and cultural profile of the Trento headquarters and its cross-disciplinary programming. Ensuring that these strands remain coherent and mutually reinforcing is not always simple. Economic conditions also pose risks. Ongoing pressure on household spending for cultural activities may reduce demand for paid events. Tourism presents additional uncertainties: it remains difficult to convert excursion-oriented visitors into museum visitors, and the province’s efforts to reduce seasonality are still only partially achieved. Finally, the museum must consider the possibility of declining support from private partners, as well as the inherent difficulty of communicating a complex theme such as the Anthropocene in ways that are accessible and engaging for diverse audiences.



While the SWOT outlines the museum's current position – highlighting strengths, weaknesses, opportunities and threats – the TOWS matrix turns that analysis into a practical foundation for strategic choices. Its role is forward-looking: it connects internal and external factors to identify development paths that are coherent, realistic and suited to the medium term. In this sense, the TOWS matrix acts as the bridge between diagnosis, vision and strategic direction. For the MUSE, the TOWS exercise helped reorganise the findings of the analysis into ten priority orientations, which are then translated in Chapter 6 into the Strategic Directions. The TOWS does not generate a simple list of actions. Instead, it defines the reasoning that links the interpretive framework to the museum's development choices for 2026–2028. The ten Strategic Directions therefore represent the operational expression of the key combinations identified through the TOWS, clarifying the connection between analysis, decision and implementation.

SWOT

Strengths Weaknesses
Opportunities Threats

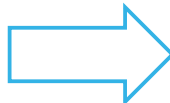
TOWS

Threats Opportunities
Weaknesses Strengths

SWOT Matrix

Identifies

An analytical tool
that examines internal
and external factors
to describe the museum's
current position

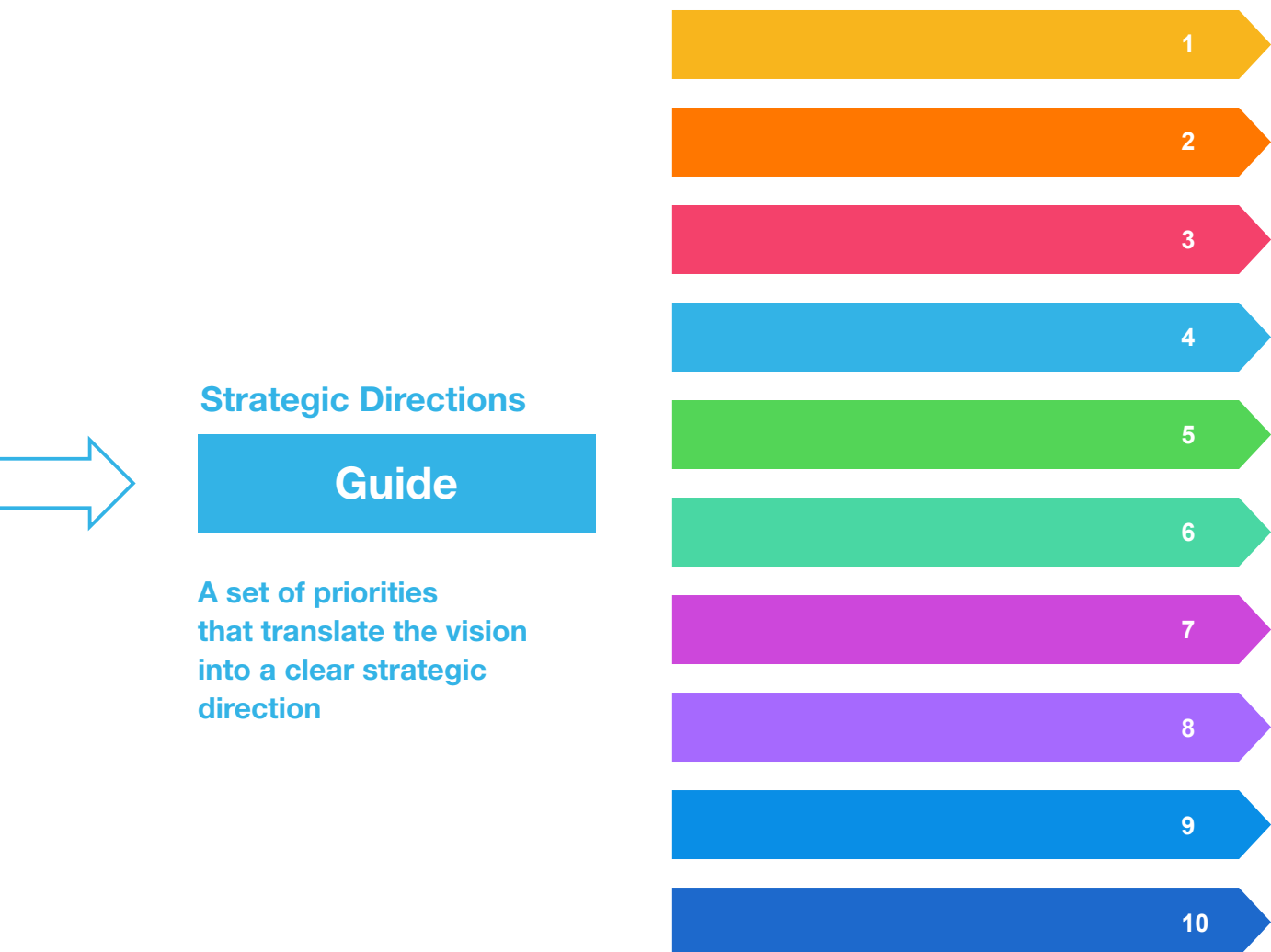


TOWS Matrix

Develops

A framework
that connects diagnosis
and vision to generate
coherent strategic
options





5.3. TOWS Matrix

The TOWS matrix builds on the SWOT by turning analytical insights into a set of strategic orientations that shape the museum's future action.

SO Strategies (Strengths/Opportunities)

These strategies connect the museum's distinctive strengths with the opportunities emerging from the external context. In this quadrant, the museum's scientific assets, institutional reputation, internal expertise, regional network and ability to build high-quality partnerships become levers for strengthening a recognisable position and expanding its cultural, scientific and regional impact. From this combination emerge three Strategic Directions in particular:

- **A distinctive approach that moves beyond disciplinary boundaries to explore the mountain Anthropocene**, drawing on the MUSE's authority to interpret the relationship between humanity and nature in the context of contemporary eco-social change.
- **Innovation as a driver for research and internationalisation**, using the museum's scientific credibility and partnerships to reinforce its national and international reach.
- **A extended museum that contributes to regional development**, viewing the network of regional sites and local relationships as a source of value for communities and the region.

WO Strategies (Weaknesses/Opportunities)

These strategies arise from the intersection between internal vulnerabilities and the opportunities for change offered by the context. They highlight the need to overcome inconsistency and fragmentation while taking advantage of evolving languages, new technologies, the growing demand for participatory cultural experiences and the expansion of collaborative networks. In this area, the TOWS guides the museum towards strategic focus and organisational renewal. The resulting Strategic Directions are:

- **Renewing themes, languages and tools to enhance cultural impact and attractiveness**, responding to the need to rethink the museum experience and strengthen the MUSE's ability to engage diverse audiences.
- **Strengthening strategic coherence to increase the value generated**, reducing project dispersion by concentrating on a smaller number of strong, clearly recognisable priorities.
- **Accountability and civic responsibility to improve identity management and clarity**, introducing a data-driven, transparent and measurable approach to institutional practice.

ST Strategies (Strengths/Threats)

These strategies show how the museum's strengths can be mobilised to address external risks and pressures. In a context marked by growing competition for leisure time, a proliferation of cultural and informational offers, risks of misinformation and the need to reinforce public relevance, the MUSE can use its scientific authority and relational capacity not defensively, but to turn these pressures into opportunities for active positioning. This quadrant leads to two Strategic Directions:

- **Networks and Alliances: From Competition to Cooperation,**
Treating relationships with cultural, scientific and regional actors as a means of creating shared value.
- **Scientific authority to contribute to the public debate,** giving the museum a more explicit role in cultural mediation, clarification and participation in major contemporary issues.

WT Strategies (Weaknesses/Threats)

These strategies highlight areas where internal weaknesses, if not addressed, could increase the museum's exposure to external risks. This quadrant emphasises the need to reinforce the organisational foundations of change, consolidating processes, skills, internal climate and the museum's ability to present its public role credibly and consistently. From this perspective, the TOWS translates into two Strategic Directions:

- **Equity, diversity and inclusion for a museum for all,** reinforcing the museum's social role and its ability to be an open, accessible and representative space.
- **People and skills at the centre of transformation,** recognising organisational well-being, professional development and skills growth as essential conditions for the sustainability of the Plan and for the effective implementation of change.



5.4. Vision

Building on the museum's core principles, mission, and the insights emerging from the SWOT and TOWS analyses, the vision sets out clearly and accessibly where the MUSE aims to be in the medium to long term. It defines the museum's trajectory for the next three years, shaped by the museum Executive and developed through the Strategic Plan in response to the major social, environmental and cultural shifts of our time. This vision does not replace or contradict the museum's mission. Rather, it defines how the mission will evolve in the years ahead.

“We want to be an innovative and participatory museum where we face today's challenges together through a critical, ethical and responsible approach.

We want to bring scientific and humanistic disciplines into dialogue, sparking, supporting and sustaining actions that promote collective well-being, beginning with care for each person and eco-social formations.

And we want to do this by placing the people who work in our museum at the centre”.

The vision presents the museum as a forward-looking cultural institution committed to moving beyond a static understanding of its role and establishing itself as a place of continuous experimentation. The museum is envisioned as a place that continually tests new ideas – new languages, new practices and new ways of working – across scientific research, public programmes and internal organisation. Innovation is understood not as an end in itself, but as a tool that helps the museum respond more effectively and responsibly to social, cultural and environmental change, ensuring it remains relevant over time.

Participation is central to this approach. It shapes how the museum engages its audience and how it develops its internal strategies. This emphasis on plurality also reflects the museum's network of relationships and alliances at different scales, all of which are strategically important. The museum is positioned as an active node within broad, interconnected networks: it works with its region, with the research community, with national and international cultural institutions, and with the communities it serves. It is conceived as a place where scientific and humanistic disciplines work together, moving beyond traditional boundaries and enabling inter- and post-disciplinary approaches.

Such integration – grounded in the museum's scientific authority and extending beyond it – is essential for addressing today's environmental, social, cultural and ethical challenges. It supports the creation of interpretations and narratives that bring together data, values and perspectives in a coherent, systemic way. This methodological stance underpins the museum's value framework, which defines it as a space for critical thinking, an ethical and value-based reference point and an institution that serves its community.

The museum's agency – its ability to contribute meaningfully to public life – is expressed through a process-based approach rather than a product-focused one, making explicit the procedural nature of its action as a social institution and its commitment to supporting public policy. Whether sequentially or not, depending on themes and contexts, the museum assumes the responsibility for initiating, supporting and sustaining pathways of knowledge, participation and action across its stakeholder community. In this sense, the museum does more than observe or describe change. It plays an active role in interpreting change and in stimulating cultural transformation.

Its work is directed towards collective well-being – recognising the dignity of every individual and extending care to all eco-social formations, i.e., the social, cultural and institutional groupings that shape collective life, the non-human communities, the environments they inhabit and the interdependent relationships that sustain them. Well-being, in this perspective, is not a single dimension. It necessarily emerges through increased knowledge, practices and a sense of collective responsibility that fosters more just, sustainable and conscious relationships between people, society and the ecosystems of which they are part.

Finally, the centrality of the museum's staff is a defining and cross-cutting element of the vision. The institution's future depends on the quality of work, the development of skills and the health of its organisational culture. The museum is imagined as a professional community in which people are involved in decisions, supported in their growth and empowered to contribute actively to innovation. Investing in staff is not only an ethical choice; it is a strategic requirement for ensuring coherence, credibility and continuity in the museum's long-term work.

5.5. Purpose Statement

In defining the mission and vision, the museum chose formulations that move beyond generic statements and instead highlight the distinctive nature of its work and the future position it aims to achieve. However, this has inevitably come at the expense of the communicative immediacy of those definitions.

For this reason, a purpose statement has been formulated, a short direct expression of the contribution the museum seeks to make to society and the world:

“Knowledge, participation and action for planetary well-being”.

In the context of the eco-social crisis of the Anthropocene, planetary well-being considers human and non-human health together, emphasising their inseparable ecological interdependence.

The formulation refers both to planetary health and to human well-being, understood within a coherent, systemic perspective. Comparable terms in English-language literature include Planetary Well-being and One Health.

These approaches move beyond anthropocentrism and perspectives that frame human action on the planet solely in terms of negative impact. Instead, they propose an equitable and integrated understanding of life on Earth. They recognise that the quality of life – human and non-human – depends on shared ecological interdependencies and requires a holistic, systemic and post-disciplinary understanding that integrates social, economic and ecological dimensions. This paradigm is essential for imagining intergenerational and “glocal” well-being, oriented towards a more-than-human future.

To this end, the museum promotes knowledge through research and the production of new insights into human and non-human species, ecosystems and environments past and present, with particular attention to the geo-historical context of the Anthropocene in which it operates.

At the same time, it fosters participation by developing cultural programmes that use diverse languages to engage different audiences and stimulate dialogue on these topics.

The ultimate aim, however, is action: encouraging concrete behavioural change so that the museum’s work has a real impact on how we live and act, recognising ourselves as part of the complex ecosystem we call nature.



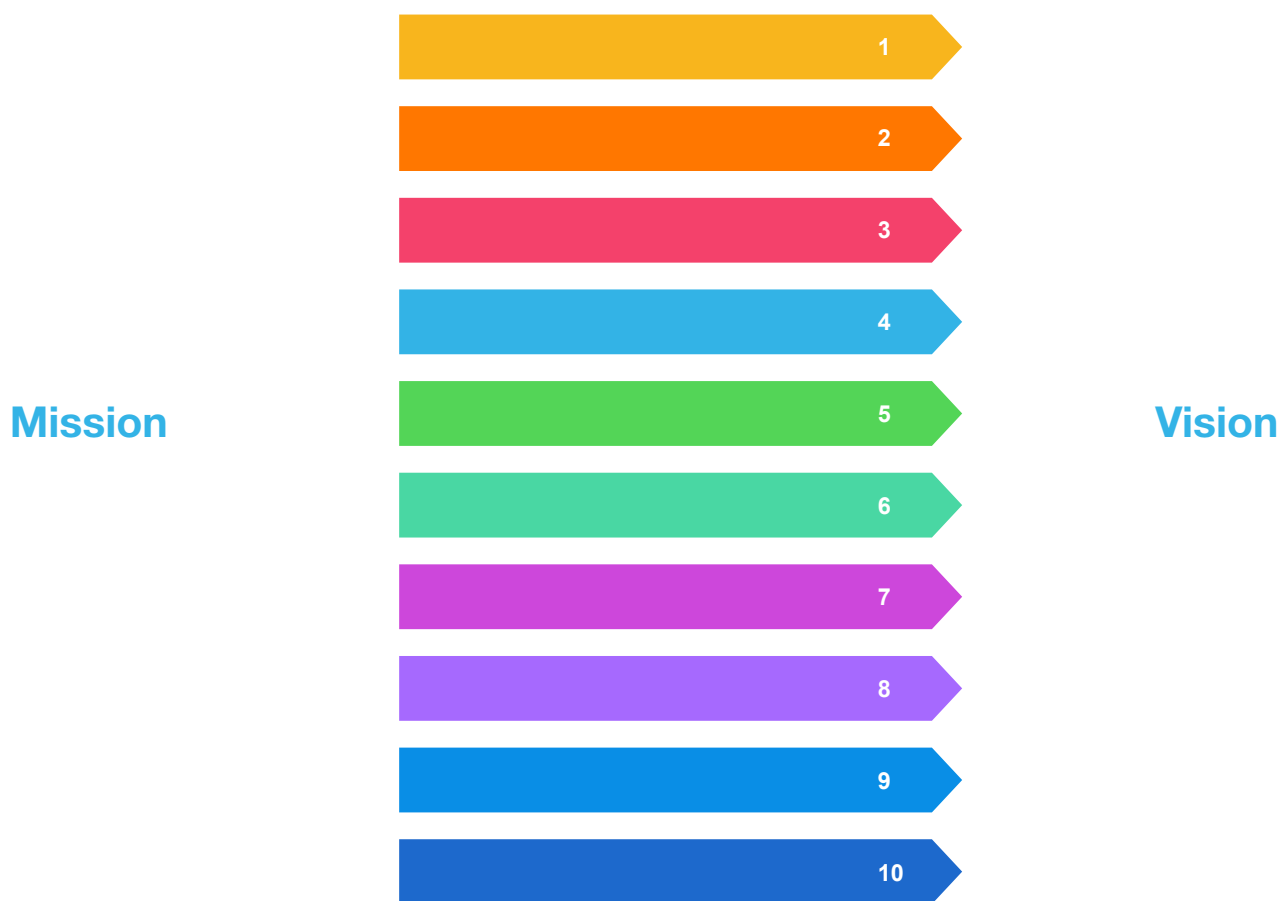
6



Strategic Directions

Strategic Directions

The strategic directions that follow give practical shape to the museum's vision. They correspond directly to the ten strategies identified through the TOWS matrix, restating them in clearer and more actionable terms. Together, they form the connective tissue between mission (who we are) and vision (who we aim to become), and they orient the trajectory that links the two.



1

Distinctive Post-Disciplinary Positioning on the Mountain Anthropocene

Objective

To establish the MUSE as a leading laboratory – locally, nationally and internationally – for rethinking the relationship between people and nature through the lens of the Mountain Anthropocene. This means bringing research, dissemination and cultural production into a coherent and recognisable trajectory.

Rationale

This direction is about articulating a clear institutional promise: one that guides our programming, our language and our partnerships as we respond to the challenges of the present.

Key operational levers:

- Reframing the museum's purpose in light of the Anthropocene, foregrounding research questions, public debate and socially urgent themes.
- Shaping a distinctive value proposition that aligns scientific evidence with its interpretation, drawing on our in-depth knowledge of mountain environments, histories and ecosystems while recognising the global scale of eco-social transformation.
- Developing a cultural programme that trains visitors in complexity and critical thinking, champions the scientific method, moves beyond the nature-culture divide and fosters awareness and responsibility in imagining a better Anthropocene.

2

Innovation as a Driver for Research and International Reach

Objective

To enhance innovation in research and expand our participation in European museum networks, reinforcing the museum's international standing and its reputation in Italy.

Rationale

We understand research not only as the production of knowledge but as a driver of innovation in our cultural offer, a source of institutional credibility and a catalyst for new synergies between institutions and people. A stronger international profile increases public trust and broadens our reach.

Key operational levers:

- Elevating scientific research through high-profile public events and by opening new lines of inquiry in museum studies (museum studies, communication, accessibility and inclusion).
- Deepening our involvement in national and international museum associations; strengthening ties with the Ministry of Foreign Affairs and with diplomatic institutions abroad.
- Systematically monitoring funding opportunities and building high-quality partnerships; expanding educational activities, including in international contexts.
- Improving access to collections and Open Access resources; increasing the external visibility of research through scientific communication, public dissemination and dedicated formats.

3

Renewing Themes, Languages and Tools to Enhance Cultural Impact and Improve Attractiveness

Objective

To be recognised as an institution that experiments, innovates and engages with contemporary issues – one that helps shape desirable futures in a time of profound eco-social change.

Rationale

Maintaining and deepening our capacity for innovation is essential to what makes us recognisable and compelling. Renewing our permanent galleries is not simply an aesthetic makeover: it is a strategic realignment of the museum's public identity with contemporary social debates and with developments in museology and museography.

Key operational levers:

- Repositioning our communication to reflect the renewed public interest in nature and to move beyond the nature-culture divide.
- Embedding continuous action-research into all museum sectors, including systematic prototyping with target groups.
- Reinterpreting the 2030 Agenda through the lens of the Anthropocene, drawing on futures methods and evolving our Science & Humanities programming.

4

Networks and Alliances: From Competition to Cooperation

Objective

To turn competition into meaningful cooperation by using national and international networks to support co-productions, exchanges and shared projects. Locally, to help foster a new phase of synergy among cultural and research institutions in the Autonomous Province of Trento.

Rationale

Networks amplify impact: they raise the quality of the offer, reduce marginal costs and strengthen the museum's presence within research and science outreach networks. Locally, structural collaboration can evolve towards synergistic management models for cultural institutions and a coordinated cultural offer.

Key operational levers:

- Active participation in collaborative networks and the development of new strategic partnerships in scientific research, museology and cultural participation, with shared ideas and resources.
- Co-productions and exchanges of formats (exhibitions, laboratories, educational activities, editorial/digital products) based on multi-year agreements with strategic partners at local, national and international levels, supported by clear governance.
- A central role in shaping and implementing cultural policies within the Autonomous Province of Trento and the Municipality of Trento.

5

Extended Museum to Support Local Development

Objective

To promote the museum's satellite venues across the region as spaces for cultural experimentation in conversation with local communities, and to extend the museum's work beyond its physical locations by responding to the cultural needs of local communities and of public and private partners, offering both content and method.

Rationale

We see the MUSE as a polycentric organisation: a coordinated system of coherent, replicable projects and practices. We offer this methodological approach to support the cultural, social and economic development of communities.

Key operational levers:

- Promoting a culture of the extended museum, increasing collaboration among sites and developing transferable, place-based formats.
- Co-design with local communities and local actors, starting from the needs of each area.
- Providing data, sharing approaches and offering methodological support to improve how areas are managed and promoted using data and evidence as the basis for decisions.

6

Scientific Authority to Support Public Debate

Objective

To use the museum's scientific and institutional reputation to position it as a reliable place for cultural mediation, able to counter misinformation and polarisation by promoting a culture of evidence and method. To offer the museum as a safe space for discussion grounded in expertise and respect. To provide technical-scientific support for cultural, social and territorial management policies.

Rationale

Authority becomes a public function. It involves sharing knowledge, building trust, improving the quality of discussion and offering verifiable interpretive tools and reliable evidence and analysis.

Key operational levers:

- Collecting data and producing analyses, also in partnership with national and international scientific and cultural institutions, to increase reliability and strengthen credibility.
- Hosting public debate, especially on themes where the museum has strong expertise, and programming dedicated public moments of discussion, with particular reference to the Agorà space.
- Strengthening collaborative synergies to integrate the museum's scientific and museological expertise into local, national and international cultural policies.

7

Strengthening Strategic Coherence to Increase the Value Generated**Objective**

To reduce project fragmentation and wide spread of themes through which the museum presents itself, by selecting a small number of strong thematic axes and progressively discontinuing marginal or weakly coherent activities.

Rationale

Focus means choosing what to do – and what not to do. Through focused work and communication, we gain depth, recognisability and impact, while reducing organisational load.

Key operational levers:

- Defining criteria for project admissibility based on alignment with ethical principles, mission, vision, pillars, strategic directions, expected results and context, while respecting public administration principles.
- Reviewing the plan of activities and progressively discontinuing non-strategic initiatives.
- Reallocating resources to multi-year programmes with strong recognisability.

8

Accountability and Civic Responsibility to Improve Identity Management and Clarity**Objective**

To promote transparency and institutional clarity through a culture of data – used as a tool for measurement and assessment – and a civic culture understood as the museum's ethical, strategic and operational stance.

Rationale

By developing data management into a stable governance infrastructure and grounding our work in clear values, mission, vision and objectives, the museum becomes recognisable for a distinct stance as a social institution.

Key operational levers:

- Defining shared, centralised processes, responsibilities and tools for data collection and analysis across the MUSE network.
- Progressively standardising tools for collecting data on audiences and on systemic impact (economic, social and cultural).
- Developing and publishing policies, regulations and positioning documents that make the rationale behind our work explicit.

9

Equity, Diversity and Inclusion for a Museum for All People

Objective

To strengthen the museum's social role by treating Diversity, Equity and Inclusion (DEI) as both a necessary condition and a strategic priority of our work.

Rationale

The recognition of diversity, equity and inclusion are ethical imperative rooted in human rights and in the need to counter social inequality, discrimination and identity-based tensions. The museum must continue to be an open, welcoming and accessible place for everyone.

Key operational levers:

- Embedding DEI principles across cultural and educational programmes, using content, narratives and language that reflect and embrace a wide range of people, experiences, cultures and viewpoints.
- Developing listening practices and forms of public involvement, with particular attention to people in vulnerable situations and to under-represented or marginalised groups, including through co-design initiatives.
- Strengthening relationships with communities, associations and local actors to widen access to culture and support more equitable and diverse participation.

10

People and Skills at the Heart of Transformation

Objective

To serve the public by investing in the well-being, satisfaction and professional growth of the people who work for, or contribute to, the museum.

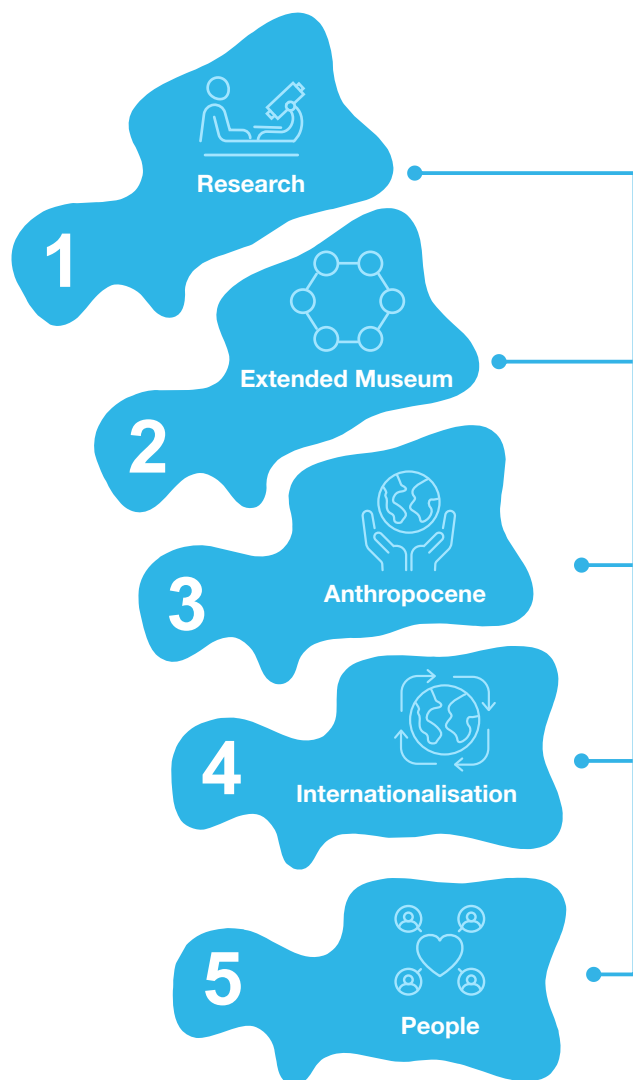
Rationale

The museum is a workplace and a community for hundreds of people who have the right to work in the best possible contractual, organisational and relational conditions. Transformation is sustainable only when supported by meaningful investment in people, skills and a collaborative working environment.

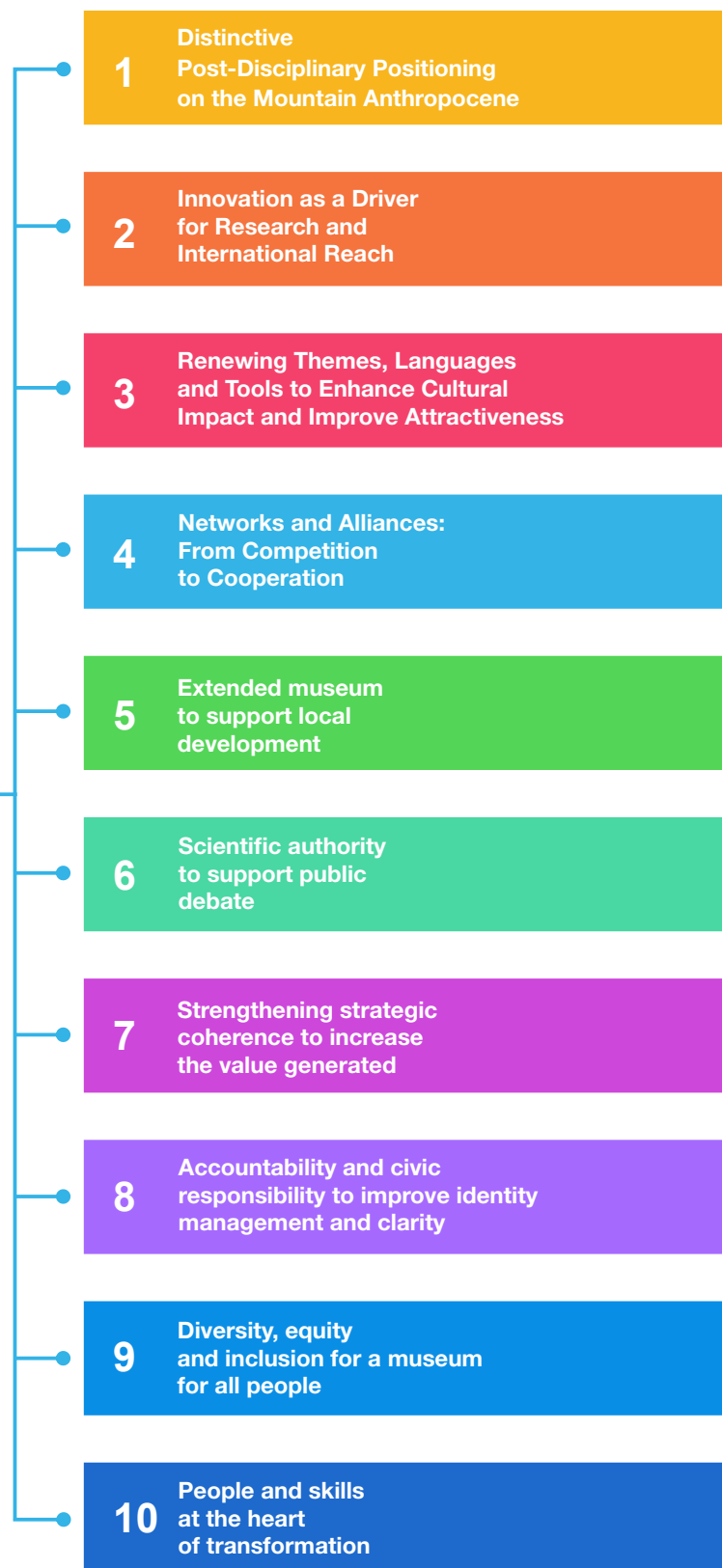
Key operational levers:

- Supporting staff skills, recognising professional expertise and promoting a culture of listening, respect and cooperation.
- Strengthening practices that support listening, well-being, satisfaction and a positive organisational climate.
- Developing training plans focused on strategic skills – including relational skills – and enabling staff to pursue meaningful professional and personal development.

5 Pillars



10 Strategic Directions



35 Objectives

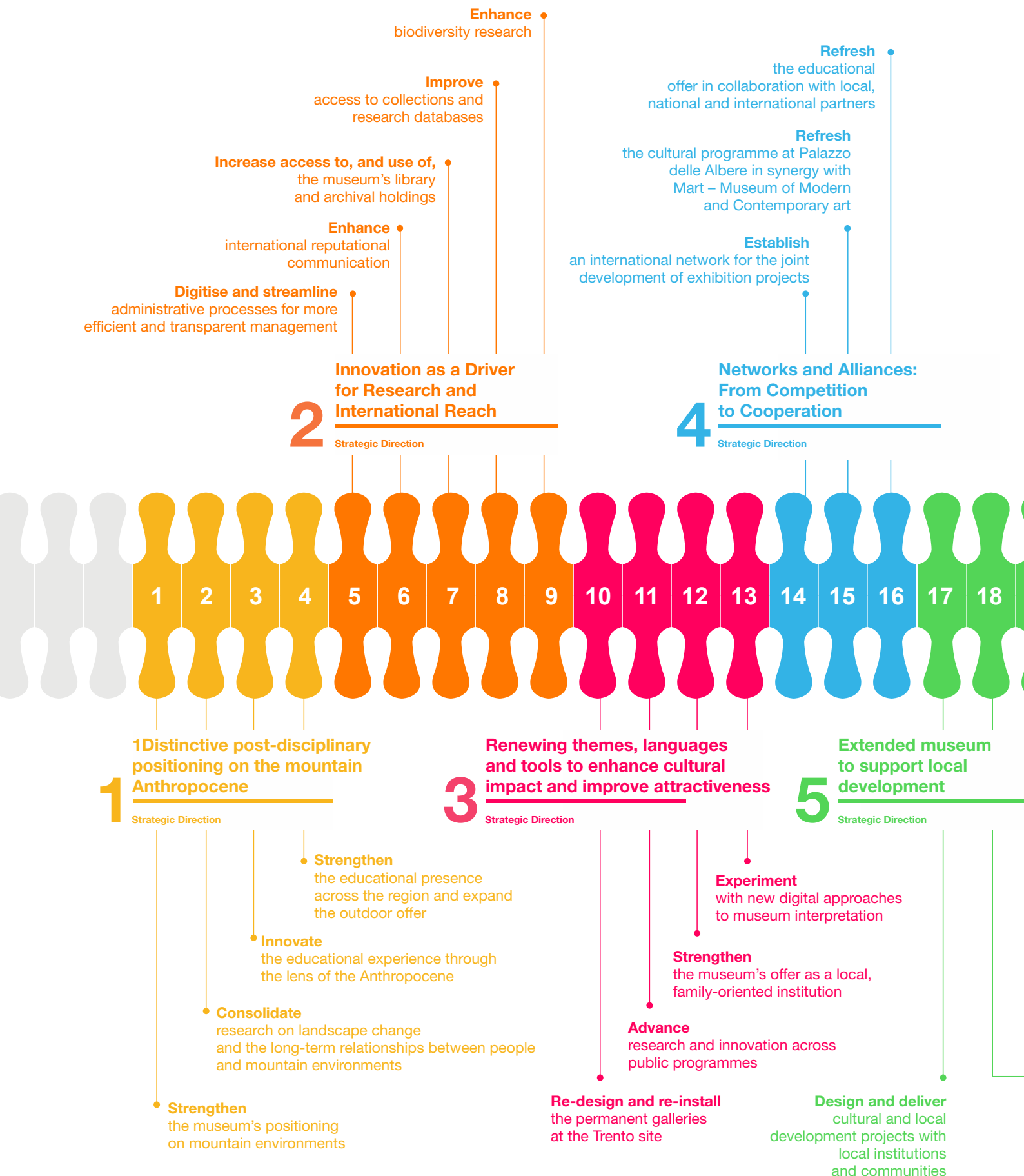


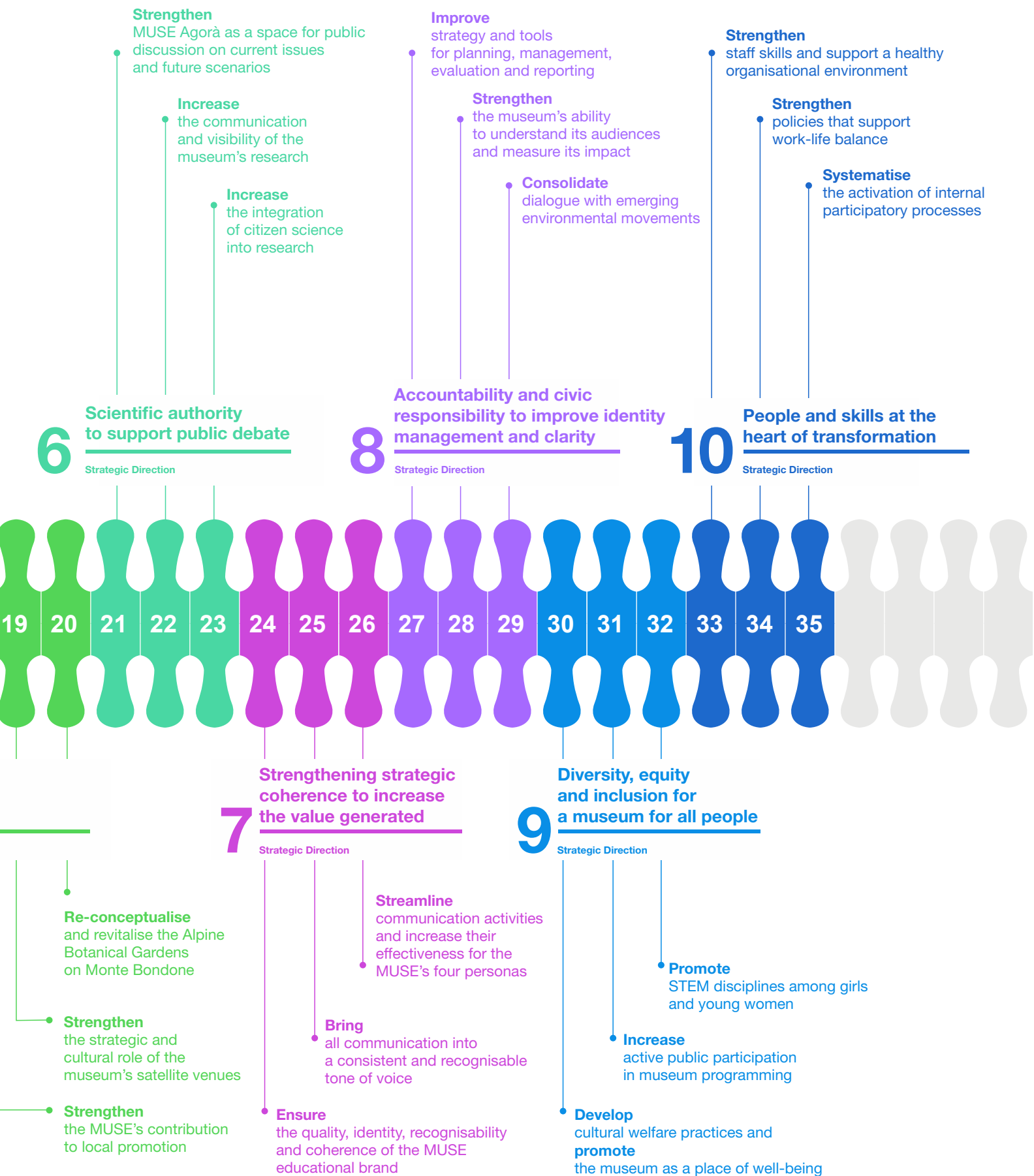


7

Operational Planning

- 7.1. Distinctive post-disciplinary positioning on the mountain Anthropocene
- 7.2. Innovation as a driver for Research and International Reach
- 7.3. Renewing themes, languages and tools to enhance cultural impact and improve attractiveness
- 7.4. Networks and alliances: From competition to cooperation
- 7.5. Extended museum to support local development
- 7.6. Scientific authority to support public debate
- 7.7. Strengthening strategic coherence to increase the value generated
- 7.8. Accountability and civic responsibility to improve identity management and clarity
- 7.9. Equity, diversity and inclusion for a museum for all people
- 7.10. People and skills at the heart of transformation





Strategic Direction



7.1. Distinctive Post-Disciplinary Positioning on the Mountain Anthropocene

Objective 1

Strengthen the MUSE’s research positioning on mountain environments

Period	2026–2028
Consolidate the museum’s role as a recognised actor in scientific research on mountain environments by increasing collaborations, innovative projects and the visibility of results nationally and internationally.	
Key actions	Strengthen collaborations with universities and research centres; increase the number of projects submitted to competitive calls; Support PhDs, post-docs and scientific mobility on core themes (biodiversity, environmental history and archaeology, climate crisis, Anthropocene) and strengthen internal synergies to maximise impact and productivity.
Expected measurable results and KPIs	Peer-reviewed scientific publications 2026 +8% 2027 +10% 2028 +12% (baseline 2025 = 45) Co-funded PhDs 2026 4 2027 5 2028 6
Lead unit	Research and Museum Collection Office
Pillars	
Other strategic directions	2 4 6 10

Objective 2

Consolidate research on landscape change and the long-term relationships between people and mountain environments

Period

2026–2028

Ground research in a shared methodological framework integrating historical analysis, field surveys, archaeological and archaeozoological studies, archival sources and GIS tools. Include interdisciplinary field campaigns, data digitisation, interoperable databases and collaboration with local institutions and communities.

Key actions

Strengthen the archaeozoology laboratory and expand comparative osteological collections.

Build synergies with research centres [FEM, University of Trento (UNITN) locally; University of Ferrara (UNIFE), University of Milan (UNIMI), University of Siena (UNISI), and La Sapienza University nationally]; collaborate with local stakeholders to support field-based research in Trentino.

Reposition landscape research around the interplay between natural systems and human activity, drawing on geology and environmental history, including synergies with research centres such as FBK and UNITN locally and the National Research Council of Italy (CNR), University of Padua (UNIPD) and UNIMI nationally.

Expected measurable results and KPIs

Number of peer-reviewed scientific publications

2026 **+5%**
2027 **+8%**
2028 **+10%** (baseline 2025 = 8)

Agreements with local institutions

2026 **2**
2027 **3**
2028 **3**

Lead unit

Research and Museum Collection Office

Pillars



Other strategic directions



Objective 3

Innovate the educational experience through the lens of the Anthropocene

Period

2026–2028

Redesign educational activities, especially in the galleries, to align with the Anthropocene paradigm, support critical thinking and encourage interaction and active participation.

Key actions

Develop new workshops and guided visits aligned with the Anthropocene pillar.

Research and experiment with innovative formats and approaches for schools; review and revise activities that do not adequately support critical thinking in contemporary debate.

Expected measurable results and KPIs

New activities aligned with the objective

2026 **1**
2027 **2**
2028 **2**

Activities revised

2026 **+15%**
2027 **+20%**
2028 **+25%**

Lead unit

Research and Museum Collection Office

Pillars



Other strategic directions



Objective 4

Strengthen the educational presence across the region and expand the outdoor offer

Period 2026–2028

Consolidate the MUSE’s educational work through structured collaborations with local partners and enhance the museum’s outdoor learning offer.

Key actions

Create an internal expert group to design and deliver activities across the province.

Involve external organisations, start-ups and freelancers in museum activities, including through the “MUSE Ambassador” model. Strengthen research and programming in outdoor education.

Expected measurable results and KPIs	New projects rolled out
	2026 1
	2027 1
	2028 2
	Ambassador
	2026 2
	2027 3
	2028 4

Lead unit

Public Programmes Office and Cross-Office Place-Based Projects Group

Pillars



Other strategic directions

4 5 10



Strategic Direction



7.2. Innovation as a driver for research and International Reach

Objective 5

Enhance biodiversity research

Period		2026–2028
		Enhance the museum’s biodiversity research (local-global) by increasing internal synergies, adopting multi-taxa and multidisciplinary approaches, and consolidating networks and partnerships at local, national and international level.
Key actions		Strengthen collaboration with research centres such as FEM, FBK, UNITN and EURAC in the local/Euregio area, and with NBFC nationally.
		Establish a structured collaboration with the Fondazione Museo Civico di Rovereto.
		Adopt multi-taxa and multidisciplinary approaches that maximise synergies across research groups.
		Focus research priorities on those identified in the “Rovereto Charter on Innovation”, the “State of the Climate in Trentino”, and the forthcoming “Provincial Climate Mitigation and Adaptation Strategy”, currently being finalised and adopted.
Expected measurable results and KPIs	Number of new biodiversity projects	
	2026	1
	2027	2
	2028	3
	Number of peer-reviewed scientific publications	
	2026	+5%
	2027	+8%
	2028	+10% (baseline 2025 = 33)
Lead unit		Research and Museum Collection Office
Pillars		  
Other strategic directions		   

Objective 6

Enhance access to the museum's collections and research databases

Period2026–2028	
Increase access to collections and research databases through digitisation and sharing with national and international platforms.	
Key actions	Consolidate methods and processes for digitising collections, and strengthen participation in national projects (NBFC, I.PaC) and international initiatives (DiSSCo, GBIF) for sharing databases and digital objects.
Expected measurable results and KPIs	Number of records shared on aggregator platforms
	2026 40,000
	2027 50,000
	2028 50,000
	Access to collections
	2026 +15%
	2027 +15%
	2028 +20%
Lead unit	Research and Museum Collection Office
Pillars	
Other strategic directions	7 8 10

Objective 7

Improve access to and visibility of the museum's library and archive holdings

Period2026–2028	
Initiate a programme for digitising historical materials and implementing online accessibility. Inventory, study and enhance the museum's archival, documentary and instrumental holdings.	
Key actions	Consolidate methods and processes for digitising historical collections and scientific instruments. Launch participation in national projects (I.PaC).
Expected measurable results and KPIs	Digitisation of the Trener Archive and the Botanical Gardens archive
	2026 baseline
	2027 +10%
	2028 +10%
	Increase in internal and external use of the museum's library and archive holdings
	2026 +8%
	2027 +10%
	2028 +12%
Lead unit	Research and Museum Collection Office
Pillars	
Other strategic directions	6 8 10

Objective 8

Enhance the museum’s international reputational communication

Period2026–2028	
Increase the museum’s international brand awareness, both within the global museum community and among general audiences.	
Key actions	Build international partnerships with sector media and specialist agencies.
	Strengthen the museum’s presence and relevance within global (ICOM) and European (ECSITE, NEMO) museum associations.
	Publish media kits and mission reporting in additional languages.
Expected measurable results and KPIs	Presence in international media
	2026 baseline
	2027 +5%
	2028 +10%
	International press contacts
	2026 baseline
	2027 +5%
	2028 +10%
Lead unitHuman Resources and General Services Office	
Pillars 	
Other strategic directions 3 6 7 8 10	

Objective 9

Digitise and streamline administrative processes for more efficient and transparent management

Period2026–2028	
Modernise administrative management by digitising processes, reducing manual tasks, and adopting integrated workflow and document management systems.	
Key actions	Map priority administrative processes.
	Introduce integrated digital tools (workflow, document management, protocols).
	Automate recurring tasks (deadlines, expense claims, renewals).
	Train staff in the use of new platforms.
Expected measurable results and KPIs	Digital management of administrative documents
	2026 80%
	2027 90%
	2028 100%
	Organisational climate index
	2026 baseline
	2027 improvements
	2028 review
Lead unitGeneral Affairs and Finance Service	
Pillars  	
Other strategic directions 7 8 10	

Strategic Direction



7.3. Renewing Themes, Languages and Tools to Enhance Cultural Impact and Improve Attractiveness

Objective 10

Re-design and re-install the permanent galleries at the Trento site

Period		2026–2028
		Re-design the exhibition halls, reinterpreting their content in light of the eco-social transformations of the Anthropocene; stimulate critical thinking and civic responsibility; enhance interactivity, inclusion and accessibility.
Key actions		Establish the working group; define guidelines and new exhibition standards.
		Design and implementation.
		Design and implement a dedicated communication campaign.
		Impact evaluation.
		Re-installation
Expected measurable results and KPIs	2026	1 st phase
	2027	2 nd phase
	2028	3 rd phase
		Qualified reviews
		2026 -
		2027 8
		2028 10
Lead unit		Public Programmes Office Human Resources and General Services Office
Pillars		
Other strategic directions		1 2 4 6 9 10

Objective 11

Strengthen research and innovation in public programmes

Period 2026–2028

Experiment with innovative engagement formats integrating disciplines and languages; improve the definition of pedagogical objectives for educational activities and events; activate a research line in museum studies.

Key actions

Analyse best practices and train staff.

Establish a structured working group on innovation and museum pedagogy, including external partners.

Develop experimental projects and submit them to effectiveness analysis.

Expected measurable results and KPIs

New experimental formats

2026 **1**

2027 **2**

2028 **2**

Audience satisfaction (average level)

2026 **baseline**

2027 **+5%**

2028 **+10%**

Lead unit Public Programmes Office

Pillars



Other strategic directions



Objective 12

Strengthen the museum's offer as a local, family-oriented institution

Period 2026–2028

Consolidate the cultural offer dedicated to children and their adults, increasing the quantity and quality of programmes for ages 0–6 and 6–12.

Key actions

Strengthen the pedagogical competences of museum staff.

Strengthen and expand collaborations with public and private organisations working in education, care and recreational activities for children.

Expected measurable results and KPIs

Activities for the 6–12 target

2026 **4**

2027 **5**

2028 **6**

Training sessions for parents and caregivers

2026 **8**

2027 **10**

2028 **12**

Lead unit Public Programmes Office

Pillars



Other strategic directions



Objective 13

Experiment with new digital approaches to museum interpretation

Period 2026–2028

Develop new museum tools based on AI/LLM and immersive digital experiences to support innovative, multimodal scientific communication.

- Key actions**
- Benchmark analysis on AI and museums, including participation in conferences, fairs, workshops and B2B meetings.
 - Develop an AI strategy for the museum.
 - Design new scientific communication projects based on generative AI and immersive technologies.
 - Submit new projects to competitive calls at provincial, national and international level.

Expected measurable results and KPIs	AI- and immersive technology-based projects	
	2026	1
	2027	2
	2028	2
	Number of applications to competitive calls	
	2026	1
	2027	1
	2028	2

Lead unit Public Programmes Office

Pillars



Other strategic directions



Strategic Direction



7.4. Networks and alliances:
From competition
to cooperation

Objective 14

Establish an international network for the joint development of exhibition projects

Period		2026–2028
Establish an international network for the joint development of exhibition projects, enabling shared visions, themes and cultural exchange.		
Key actions	Build relationships with European and non-European museums, identifying common themes to be translated into co-designed exhibition projects grounded in a transcultural approach to the Anthropocene.	
Expected measurable results and KPIs	Active partners	
	2026	1
	2027	2
	2028	3
	New exhibition projects	
	2026	-
	2027	1
	2028	2
Lead unit	Public Programmes Office	
Pillars	 	
Other strategic directions		

Objective 15

Refresh the cultural programme at Palazzo delle Albere in synergy with the Mart – Museum of Modern and Contemporary Art

Period 2026–2028

The MUSE's Science & Humanities programme brings science into dialogue with history, anthropology and philosophy through multilingual cultural projects. In 2026–2028, the programme enters a new phase through structural collaboration with the MART and the creation of a joint design group.

Key actions

Establish a joint MUSE-Mart design group and define a shared strategy for the cultural programming of Palazzo delle Albere (PdA).

Develop multidisciplinary and multi-language projects.

Continue collaboration with Castel Belasi, Oriente Occidente and other artistic institutions and initiatives.

Expected measurable results and KPIs

Joint Science & Humanities events

2026 **2**
2027 **2**
2028 **2**

Joint MUSE-Mart projects

2026 **1**
2027 **2**
2028 **2**

Lead unit Public Programmes Office

Pillars



Other strategic directions



Objective 16

Refresh the educational offer in collaboration with local, national and international partners

Period 2026–2028

Consolidate the museum's role as a recognised actor in scientific research on mountain environments by increasing collaborations, innovative projects and the visibility of results nationally and internationally.

Key actions

Identify local, national and international partners; co-design shared educational pathways.

Integrate partner-designed/delivered activities into the museum's educational offer under the "powered by" model.

Engage in professional exchanges and job shadowing; participate in European networks and competitive calls.

Expected measurable results and KPIs

"Powered by" activities included in the educational programme

2026 **1**
2027 **2**
2028 **3**

Co-design projects and exchange activities with international partners

Educational Activities' Booklet	2026/27	0
	2027/28	min. 1
	2028/29	min. 2

Lead unit Public Programmes Office

Pillars



Other strategic directions



Strategic Direction



7.5. Extended Museum to support local development

Objective 17

Design and deliver cultural and local development projects with local institutions and communities

Period	2026–2028
Build transdisciplinary and experimental cultural and local development projects with local institutions and communities, adopting the perspective of the extended museum, defining methodologies, and assessing impacts on the local area.	
Key actions	Define a museum strategy for local development projects within the framework of the extended museum. Expand and consolidate relationships across the region to support cultural growth and local development. Conduct methodological research and define a standard methodology. Define procedures for assessing cultural impacts on the local area.
Expected measurable results and KPIs	Definition of a museum strategy for local development projects 2026 drafting 2027 approval 2028 full implementation Publications on methods and/or impacts of completed projects 2026 1 2027 1 2028 2
Lead unit	Cross-Office Place-Based Projects Group
Pillars	 
Other strategic directions	    

Objective 18

Strengthen MUSE's contribution to local development

Period **2026–2028**

Consolidate relationships with local promotion bodies, third-sector organisations, and private partners, enhancing the knowledge-enhancement-promotion chain.

Key actions

Systematise the museum's knowledge and expertise to support local development and place promotion.

Expand and activate co-marketing initiatives and partner schemes with Trentino Marketing and local destination management organisations (APTs), leveraging the museum's expertise.

Assess the effectiveness of co-marketing actions.

Expected measurable results and KPIs

Increase in traffic to the MUSE website from partner websites

2026 **baseline**
2027 **+7%**
2028 **+8%**

Territorial impact assessment (social/cultural/economic)

2026 **design phase**
2027 **first version**
2028 **consolidation**

Lead unit

Human Resources and General Services Office

Pillars



Other strategic directions



Objective 19

Strengthen the strategic and cultural role of satellite venues

Period **2026–2028**

Promote the satellite venues as cultural hubs integrated into the museum's overall strategy, strengthening their identity and programming; improve coordination with the central headquarters and their capacity to engage with local communities.

Key actions

Define a positioning strategy for each site, according to its specific characteristics and mission.

Develop coherent cultural programmes and structured partnerships with local partners for each site.

Expected measurable results and KPIs

Ongoing projects with local partners

2026 **4**
2027 **5**
2028 **6**

Strengthening perceived local identity

2026 **baseline**
2027 **+5%**
2028 **+10%**

Lead unit

Human Resources and General Services Office

Pillars



Other strategic directions



Objective 20

Re-conceptualise
and revitalise the Alpine Botanical Gardens
on Monte Bondone

Period2026–2028

Revitalise the Alpine Botanical Gardens, highlighting its historical and conservation value and enhancing its role as a centre of place-based interpretation.

Key actions

Establish the working group.

Set out the guidelines and new display standards.

Design and implement the works.

Impact evaluation.

Expected measurable results and KPIs

Redesign the outdoor and indoor areas

2026 **project rollout**

2027 **development**

2028 **and initial interventions completion**

Implementation of the works

2026 -

2027 **1st phase**

2028 **2nd phase**

Lead unit

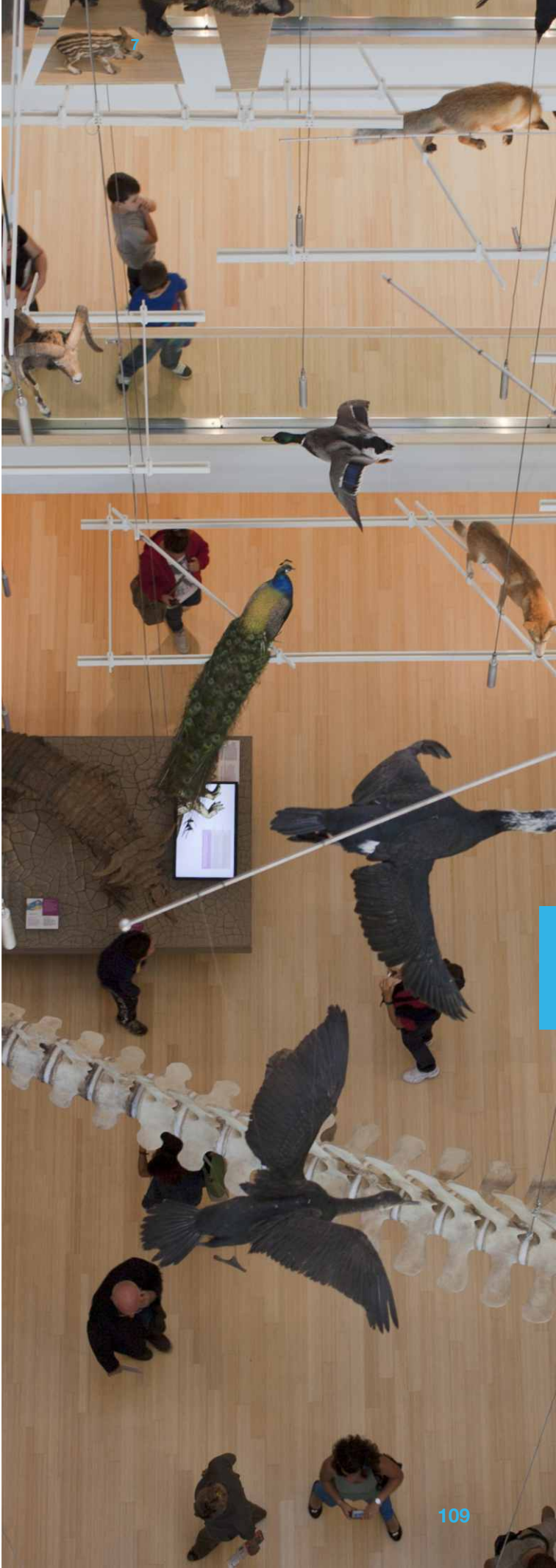
Human Resources and General Services Office, Public Programmes Office Research and Museum Collection Office

Pillars



Other strategic directions

1 2 4 6 10



Strategic Direction



7.6. Scientific authority to support public debate

Objective 21

Strengthen MUSE Agorà as a space for public discussion on current issues and future scenarios

Period		2026–2028
		Strengthen the role of MUSE Agorà as a space for collective dialogue and reflection on the Anthropocene, shaped by socially relevant topics and innovative participatory methods.
Key actions		Develop interdisciplinary thematic projects that combine different expressive languages.
		Deploy co-design and participatory programmes.
		Design systems for listening and structured feedback.
Expected measurable results and KPIs	Programmes implemented	
	2026	2
	2027	2
	2028	2
	Diversity of stakeholders involved (quadruple-helix model)	
	2026	3
	2027	4
	2028	4
Lead unit		Public Programmes Office
Pillars		  
Other strategic directions		    

Objective 22

Increase the communication and visibility of the museum's research

Period **2026–2028**

Enhance research communication to position the museum more clearly as an authoritative scientific voice, through coordinated, recognisable and multi-channel communication.

Key actions

Define a dedicated editorial and communication strategy.

Extend the strategy to the museum shops.

Publish the museum's historical scientific output online and create a new digital space for presenting research, also in collaboration with the Trentino Society of Natural Sciences.

Expected measurable results and KPIs

Strengthened engagement with thematic content

2026 **+5%**
2027 **+8%**
2028 **+10%**

Creation of an online space for showcasing research

2026 **Initial rollout**
2027 **consolidation**
2028 **full operation**

Lead unit

Human Resources and General Services Office, Public Programmes Office in coordination with the Research and Museum Collection Office

Pillars



Other strategic directions



Objective 23

Increase the integration of citizen science into research

Period **2026–2028**

Promote the launch of citizen science projects, ensuring data quality, clear communication of results, and the creation of an infrastructure to support these activities.

Key actions

Define a museum strategy for citizen science.

Participate in funding calls.

Promote training and consultancy activities.

Develop educational materials for the projects.

Produce scientific contributions based on the data collected.

Formalise institutional partnerships to ensure the inclusion of citizen science data in decision-making processes.

Expected measurable results and KPIs

Active participatory research projects

2026 **3**
2027 **4**
2028 **5**

Training activities

2026 **minimum 4**
2027 **minimum 4**
2028 **minimum 4**

Lead unit

Cross-office Citizen Science Group

Pillars



Other strategic directions



Strategic Direction



7.7. Strengthen strategic coherence to increase the value generated

Objective 24

Ensure the quality, identity, recognisability and coherence of the MUSE educational brand

Period	2026–2028
Strengthen a coherent and recognisable educational identity by ensuring shared quality standards and consistent practices across all educational activities, fostering full synergy between in-house and contracted staff.	
Key actions	Define shared quality standards. Deliver staff training activities; align content and educational language. Align the graphic design of printed and digital materials. Conduct periodic reviews of activities. Monitor and evaluate the educational experience on an ongoing basis.
Expected measurable results and KPIs	% of schools that recognise the MUSE method as distinctive 2026 baseline 2027 +5% 2028 +10% School retention (rate of reconfirmation over two consecutive years) 2026 baseline 2027 +10% 2028 +15%
Lead unit	Public Programmes Office
Pillars	
Other strategic directions	1 2 3 6 8 9 10

Objective 25

Bring all communication into a consistent and recognisable tone of voice

Period

2026–2028

Make the museum clearly recognisable by adopting consistent communication tools and practices, strengthening its positioning and reputation, showcasing its scientific expertise, and maintaining an accessible, fresh, youth-oriented tone.

Key actions

Adopt a shared communication style across all channels and all museum sites.

Develop an annual communication plan, including yearly institutional campaigns, differentiated by content and target audience.

Define a new digital communication strategy.

Expected measurable results and KPIs
Brand awareness – measured
2026 **baseline**2027 **+3%**2028 **+5%**
Increase digital engagement among young adults
2026 **+5%**2027 **+5%**2028 **+10%**

Lead unit

Human Resources
and General Services Office

Pillars


Other strategic directions


Objective 26

Streamline communication activities and increase their effectiveness for the MUSE's four personas

Period

2026–2028

Improve the efficiency and effectiveness of communication by defining promotion clusters and multichannel strategies tailored to specific targets and topics.

Key actions

Define annual communication frameworks.

Develop visuals and messaging aligned with the museum's identity for each of the four personas.

Measure their effectiveness.

Expected measurable results and KPIs
Focus on topic/target clusters
2026 **topic**2027 **topic+target**2028 **topic+target**
Increase engagement across the main audience clusters
2026 **baseline**2027 **+5%**2028 **+10%**

Lead unit

Human Resources
and General Services Office

Pillars


Other strategic directions


Strategic Direction



7.8. Accountability and Civic Responsibility to Improve Identity Management and Clarity

Objective 27

Improve strategy and tools for planning, management, evaluation and reporting

Period2026–2028

Reduce project fragmentation and adopt more effective monitoring and decision-making tools.

Key actionsRe-assess the three-year Plan of Activities to encourage the integration of projects and actions.

Adopt a new tool for planning, management and evaluation that connects financial data, project management and reporting.

Expected measurable results and KPIs
Number of projects included in the annual Plan of Activities
2026 -5%
2027 -10%
2028 -15%

Deployment of the management dashboard
2026 launch
2027 stabilisation
2028 full implementation

Lead unitExecutive Team

Pillars



Other strategic directions



Objective 28

Strengthen the museum's ability to understand its audiences and measure its impact

Period 2026–2028

Implement a structured system for researching audiences, the visitor experience and the cultural, social and economic impact generated by the museum.

Key actions	Systematise data collection and analysis in a centralised unit. Enhance the team by engaging external professionals with sociological and statistical expertise. Define analytical objectives, tools and minimum standards; formalise and adopt data collection and processing policies; structure research activities and use evaluation findings to inform future planning.
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Expected measurable results and KPIs	New surveys on in-person users	
	2026	1
	2027	2
	2028	3
	New surveys on digital users	
	2026	2
	2027	3
	2028	4

Lead unit Human Resources and General Services Office

Pillars



Other strategic directions



Objective 29

Consolidate dialogue with emerging environmental movements

Period 2026–2028

The MUSE engages in constructive dialogue with emerging environmental movements through the “A. Langer Symposia”, supporting initiatives that promote a culture of sustainability and civic responsibility in line with the museum’s mission.

Key actions	Leverage the “A. Langer Symposia” to pick up emerging themes where collaboration between the museum and activist networks may be valuable, positioning the museum as a respectful arena for dialogue on contemporary challenges such as sustainability, One Health and digital transition.
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Expected measurable results and KPIs	New structured projects developed within the A. Langer Symposia framework	
	2026	1
	2027	0
	2028	1
	Public events in collaboration with new environmental movements	
	2026	minimum 1
	2027	minimum 1
	2028	minimum 1

Lead unit Public Programmes Office, Human Resources and General Services Office

Pillars



Other strategic directions



Strategic Direction



7.9. Diversity, equity and inclusion for a museum for all people

Objective 30

Develop cultural welfare practices and promote the museum as a place of well-being

Period		2026–2028
		Consolidate the museum’s role as a space for physical, mental and relational well-being, and for personal and collective growth, by adopting a cultural-welfare approach and developing social prescription practice.
Key actions		Deploy projects and activities using social prescription approaches.
		Activate structured collaborations with social health services, educational institutions and territorial welfare organisations for cultural welfare projects.
		Embed well-being and mental health as design criteria in exhibitions, educational activities and events.
Expected measurable results and KPIs	Projects developed with social health services	
	2026	1
	2027	2
	2028	2
	Assessment of social value generated	
	2026	baseline
Lead unit	2027	+5%
	2028	+10%
		Executive Team
Pillars		
Other strategic directions	7	8
	9	

Objective 31

Increase active public participation in museum programming

Period

2026–2028

In line with the commitment to building a museum “with” its communities, strengthen the role of the advisory boards – “Officina dinamica” and “Famiglie” – as instruments of participatory co-design.

Key actions

Enhance the youth-focused advisory board “Officina dinamica”.

Develop a new advisory board to include children and families in the co-design of cultural programmes and events.

Expected measurable results and KPIs

Co-designed projects

2026 **2**
2027 **3**
2028 **3**

Advisory board dedicated to children

2026 **rollout**
2027 **min. 1 project**
2028 **min. 2 projects**

Lead unit

Public Programmes Office

Pillars



Other strategic directions



Objective 32

Promote STEM disciplines among girls and young women

Period

2026–2028

Girls and young women remain under-represented in STEM fields, and gender discrimination and stereotypes exacerbate this gap. The MUSE contributes to dismantling these stereotypes and to valuing female talent.

Key actions

Analyse national and international best practices on gender equality, gender rights and the gender gap.

Organise meetings with researchers, technicians and science communicators from the MUSE Research Office, satellite venues and the library to co-design training pathways on these topics.

Establish contacts with other scientific research institutions to collaborate on and co-create training programmes addressing gender equality and STEM inclusion.

Expected measurable results and KPIs

Specific STEM workshops

2026 **3**
2027 **4**
2028 **5**

Female students expressing greater interest in STEM after the experience at the MUSE

2026 **baseline**
2027 **+5%**
2028 **+10%**

Lead unit

Public Programmes Office

Pillars



Other strategic directions



Strategic Direction



7.10. People and skills at the heart of transformation

Objective 33

Strengthen staff skills and support a healthy organisational environment

Period	2026–2028
Enhance the value of museum staff through targeted training, professional development pathways and organisational practices that support well-being, collaboration and sustainable workloads. Build an organisational culture that is inclusive, welcoming and free from discrimination.	
Key actions	Define a three-year training plan. Roll out professional development and career progression pathways. Improve listening and the organisational climate. Strengthen inter-office coordination and distributed, emotionally intelligent leadership. Introduce age management approaches. Reinforce delegation practices and enhance the role of programme/area coordinators within offices.
Expected measurable results and KPIs	Participation in training programmes 2026 70% 2027 75% 2028 80% Organisational climate index 2026 baseline 2027 +5% 2028 +10%
Lead unit	Human Resources and General Services
Pillars	
Other strategic directions	7 8 9

Objective 34

Strengthen policies that support work-life balance

Period

2026–2028

Based on an assessment of staff needs, identify and introduce initiatives, organisational policies and facilitation measures that help museum staff balance work commitments with family and personal life. Foster a culture that recognises and supports individual needs.

Key actions

Review and refresh the “Family Audit” plan.

Map internal needs.

Introduce dedicated policies and management tools.

Expected measurable results and KPIs

Museum’s psychological well-being support desk

2026 **yes**

2027 **yes**

2028 **yes**

People benefiting from concessions/partner schemes

2026 **+5%**

2027 **+7%**

2028 **+10%**

Lead unit

Human Resources and General Services

Pillars



Other strategic directions



Objective 35

Systematise the activation of internal participatory processes

Period

2026–2028

Grow a culture of participation and activate staff-centred participatory processes in order to foster collegial decision-making and shared leadership across the MUSE.

Key actions

Identify the types of projects and processes that benefit most from participatory approaches.

Activate participatory and co-creation sessions for strategic documents.

Maintain ongoing, transparent sharing of strategic decisions.

Expected measurable results and KPIs

All-hands meetings and staff days

2026 **2**

2027 **2**

2028 **3**

Strategic documents and policies produced through participatory processes

2026 **2**

2027 **2**

2028 **2**

Lead unit

All organisational units

Pillars



Other strategic directions



8

Three-Year Roadmap 2026–2028

8.1. Implementation: Timeline and Milestones

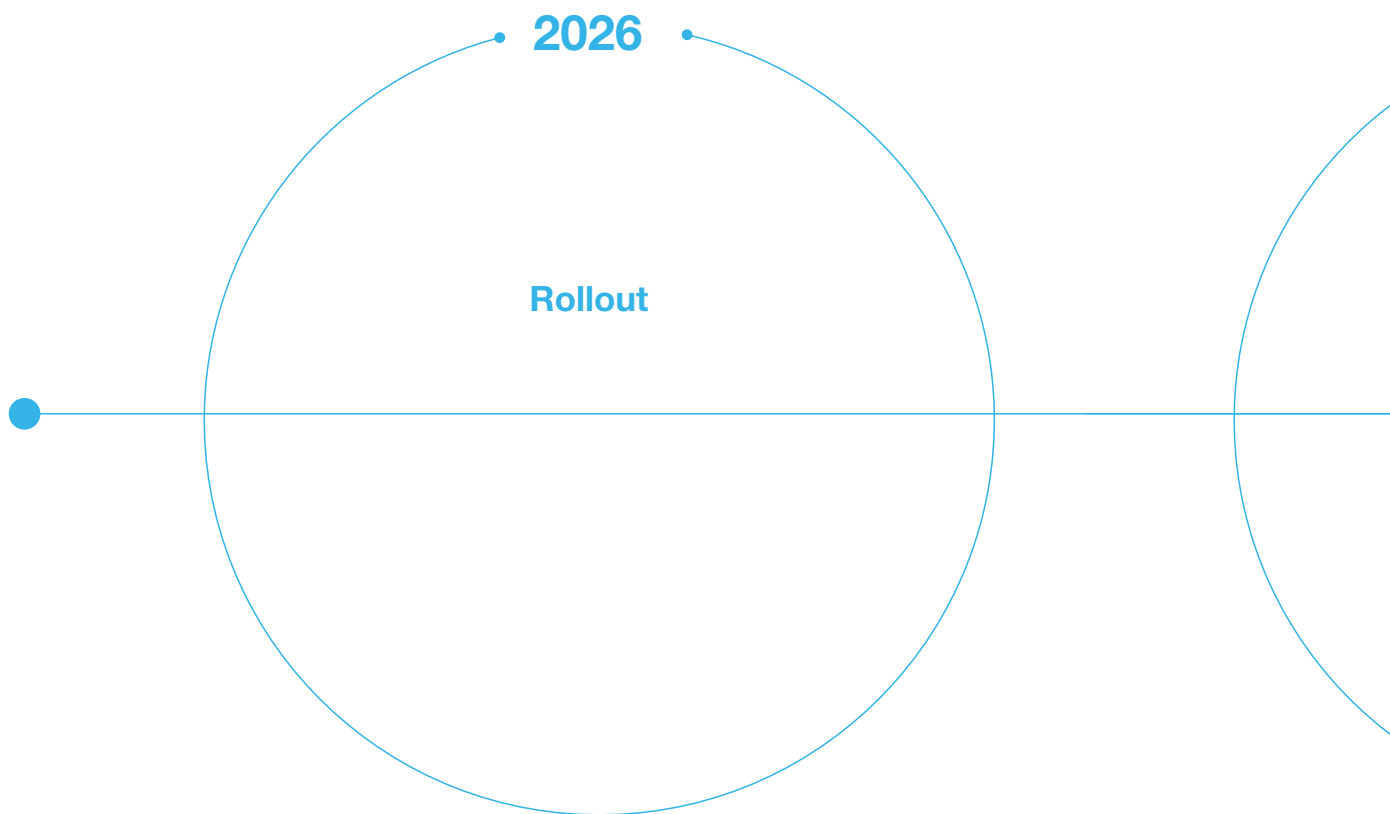
8.2. Rollout (2026)

8.3. Transformation (2027)

8.4. Consolidation (2028)

8.1. Implementation: Timeline and Milestones

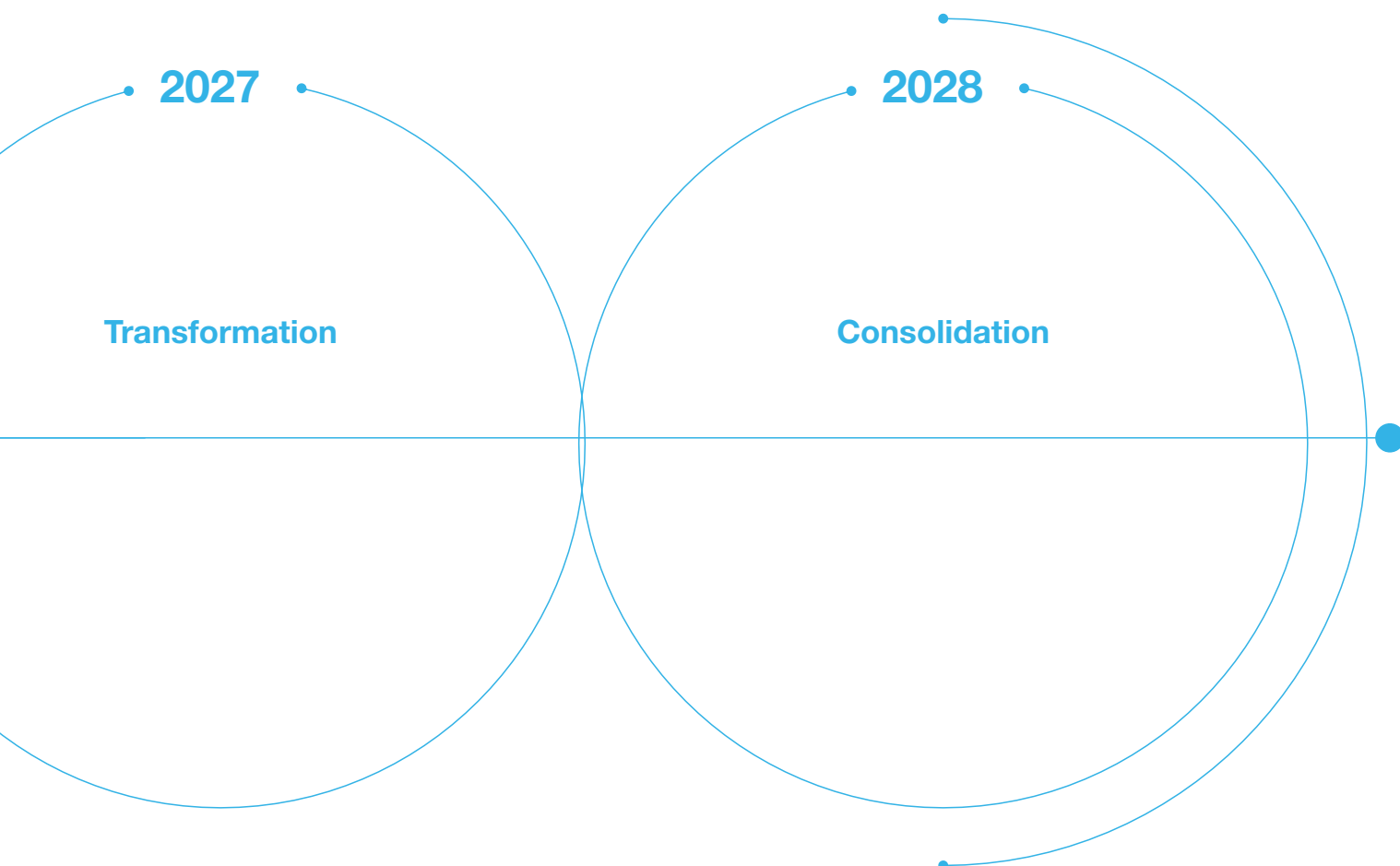
The three-year period covered by the Strategic Plan marks a phase of guided transition. In 2026, the museum will set up and initiate the main drivers of change; in 2027, these will come into operation and generate visible results; in 2028, those results will be consolidated, embedded structurally, and subjected to an initial overall review.



Although each objective is defined in relation to the timeline of the activities required to achieve it, a set of milestones has been identified. These mark key steps in the implementation of the Plan and allow the evolution of the MUSE to be understood as a single, coherent process of institutional transformation rather than a collection of separate sectoral goals. The milestones serve both descriptive and management purposes: they clarify the sequencing of the main initiatives as well as support the shift from strategic directions to practical implementation. They form a meaningful selection within a broader framework of 35 objectives across 10 strategic directions, offering an integrated view of the change envisaged.

Seen as qualifying and verifiable achievements the milestones connect the museum's strategic orientations to tangible moments of development, integration and consolidation.

The activities involved, ranging from infrastructural and organisational work to management, cultural and relational areas, create a network of interconnected processes whose effects unfold progressively. This timeline provides the framework through which the MUSE steers change, allocates priorities and resources, and lays the groundwork for the next stage of development, in close alignment with implementation, governance and evaluation.



8.2. Rollout (2026)

In 2026, the museum will begin to make its transformation visible.

The first major area of work will be the **re-installation of the permanent galleries at the Trento site**, which will formally enter its operational phase with the executive design of the initial set of interventions. This step will not concern only the physical configuration of the spaces; it will have a broader significance, enabling the museum to experiment with new interpretive languages, new narrative approaches, and new standards of accessibility, interactivity and engagement. Within this framework sits the objective of strengthening the museum's role as a local, family-oriented museum. This will involve improving the design of services, activities, mediation tools and loyalty initiatives, so that visits are more welcoming, more frequent and better aligned with everyday family needs. At the same time, the museum **will experiment with new digital approaches to museum interpretation**. These will complement the in-person experience with tools, content and solutions that broaden access, enable personalised pathways and deepen engagement. The re-installation will require substantial preparatory work. The museum will define guidelines, coordinate the working group, launch a dedicated communication campaign and organise public activities that highlight the worksite. It will also build a clear "open worksite", narrative, using the temporary reconfiguration of some galleries to show audiences how the museum is changing and to share the cultural purpose of the project.

In parallel with the transformation of the spaces, 2026 will see the creation of a second key infrastructure: the museum's knowledge and evaluation system. The **establishment of the Visitor Studies and Performance Unit** will be one of the most significant developments of the three-year period. This will involve setting up a stable structure for data collection, organisation and Interpretation; identifying priority analytical questions; defining minimum information standards and survey procedures; enhancing internal skills; and preparing the first audience and service assessments. The aim is not only to measure

existing activity more effectively. It is also to introduce a stronger evidence-based decision culture, one that links planning, monitoring, evaluation and revision. The museum also intends **to improve its decision-making processes**. This will involve rethinking planning, management, evaluation and reporting tools. Data production and analysis will no longer be treated as an administrative requirement but as a stable lever for governance, organisational learning and accountability. The year 2026 will lay the foundations for a more mature relationship with data. In the following years, this should lead to a better understanding of visitor behaviour, clearer insight into the effects of activities and more informed choices across the museum.

A third major area of work will focus on **strengthening biodiversity research**. This is not only about consolidating a distinctive theme for the museum. It is also about building strategic alliances. During this year, the MUSE will reinforce its partnerships with research centres at local and national level. Key relationships include the University of Trento, FEM, FBK, EURAC and, in particular, the National Biodiversity Future Center.

This work has two aims. It will strengthen the museum's ability to take part in significant scientific projects. It will also position the museum more clearly within a wider scientific cooperation network that links local and national actors. The objective to increase the number of scientific citations is part of this. Citations will act as an indicator of the quality, relevance, and reach of research produced or co-produced by the institution. Planned activities include forming inter-institutional working groups, developing new project ideas, defining research priorities aligned with provincial climate and biodiversity strategies, and ensuring that results are shared in authoritative venues. Over time, these priorities will shape the museum's cultural and public programming.

The cultural programme at Palazzo delle Albere will also enter a new phase in 2026, through collaboration with the Mart.

The milestone here is not simply the continuation of shared events. It is the creation of a joint inter-museum working group and the development of an initial shared exhibition proposal. Key activities will include establishing a joint design team, developing a unified cultural strategy for the Palazzo and shaping multidisciplinary projects that bring science, art, history, anthropology and philosophy into conversation. This line of work carries particular weight. It allows the museum to broaden its scope and to position Palazzo delle Albere as a space for cultural experimentation with strong relational and symbolic impact. It also supports a more stable, structured institutional partnership and increases the museum's visibility on digital media through content, narratives and initiatives that amplify its public presence and recognisability.

Overall, 2026 will be the year in which the museum sharpens its strategic direction, opens its first tangible and intangible workstreams and builds the tools needed to support change. It will be a preparatory year, but one already marked by clear and tangible signals, both inside and outside the organisation.



8.3. Transformation (2027)

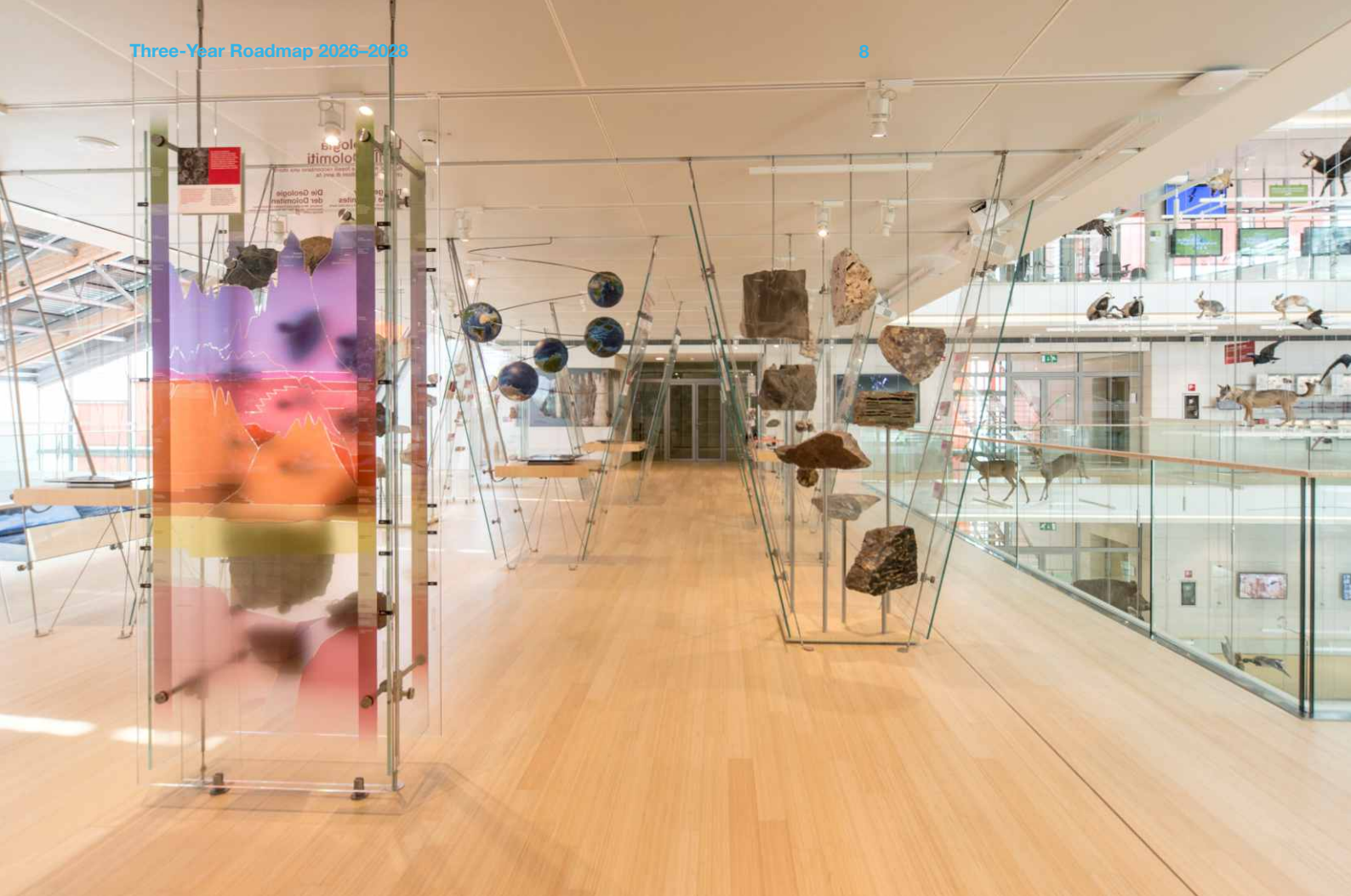
2027 will be the year in which the transformation becomes fully evident.

A first key area will be the **communication and visibility of the museum's research**. During this year, the museum will introduce a new online space dedicated to research. It will present scientific content, projects, results and insights in a clearer, more accessible and more recognisable way, strengthening the museum's profile as an authoritative voice in scientific and cultural debate. This work will involve designing and populating it with new content, establishing a dedicated editorial strategy for research communication, producing scientifically sound outreach content, reinforcing thematic campaigns and increasing engagement with scientific material among digital audiences, especially those seeking deeper understanding. The aim is to ensure that research is not confined to specialist or fragmented communication, but becomes a meaningful part of the museum's public identity through more deliberate use of digital channels and a stronger capacity to generate attention, interaction and relational continuity.

In parallel, 2027 will be the year in which **planning, management, evaluation and reporting tools** become fully operational. Building on the foundations laid in 2026, the management dashboard will be used systematically and will be accompanied by the museum's first annual report on the Strategic Plan. This marks a shift towards a more mature organisational practice: **fewer fragmented projects, a gradual reduction in the number of initiatives included in the annual programme**, stronger integration between activities and resources, better capacity to read deviations from forecasts and more consistent use of data to adjust and realign planning. The report will not be merely descriptive. It will serve as the first real test of the Plan's implementation, making the progress of objectives visible externally and reinforcing a culture of transparency and accountability.

Another major area of transformation will be the educational experience, which in 2027 will be renewed in light of the Anthropocene and strengthened through a transdisciplinary approach. Key activities will include developing staff skills, designing and delivering new educational programmes, revising existing ones and creating new formats that integrate different disciplines and languages. The goal is not only to update individual activities, but to **redesign the educational offer** so that it reflects the museum's cultural identity more fully and strengthens its ability to interpret the present while fostering critical thinking, awareness and responsibility among audiences. In this perspective, 2027 will be the moment when pedagogical innovation moves beyond experimentation and becomes a structural part of the museum's offer.

International work will also expand in 2027, through the creation of a **network for joint development of exhibition projects**. The aim is to identify European and non-European museum partners with whom to share themes, visions and formats, laying the groundwork for the first co-designed projects and for future exhibitions. This year should also mark the beginning of a gradual increase in both the number of partners involved and the number of active projects, following a trajectory of growing collaboration.



The significance of this line of action extends beyond individual exhibition projects. It signals the intention to establish the MUSE as a credible partner that brings its own cultural perspective on science, the Anthropocene, society and museum practice into international contexts. International engagement will therefore be built not as reputational promotion, but as a concrete practice of cultural collaboration.

Across 2027, the museum will bring research communication, pedagogical innovation, governance and international work into a more integrated and clearly defined direction. The progress made in 2026 will begin to shape a new public identity for the MUSE – clearer, more coherent, more data-aware and more effective in presenting its scientific work with authority and distinction.

8.4. Consolidation (2028)

2028 will be the year of consolidation, when the main innovations introduced during the three-year period become stable, recognisable and fully operational.

A first area will be the systematisation of **cultural welfare practices and the promotion of the museum as a place of well-being**. This phase will require deeper collaboration with social health services, educational institutions and territorial welfare actors. It will involve using social prescription practices and making well-being a cross-cutting principle in the museum's programme and experience design. By 2028, the museum should also be able to measure the social value it generates and to support its progressive growth over time. This will make the museum's effects on individual and collective well-being more evident and more easily interpreted.

The goal is not to add a few isolated initiatives, but to integrate cultural welfare as a stable component of MUSE's operating model. A second area of consolidation will be communication. By 2028, the **implementation of the new communication strategy should be complete**. The strategy is based on stronger coherence across channels, a recognisable tone of voice, differentiated content for different audiences and a clearer reputation for the museum.

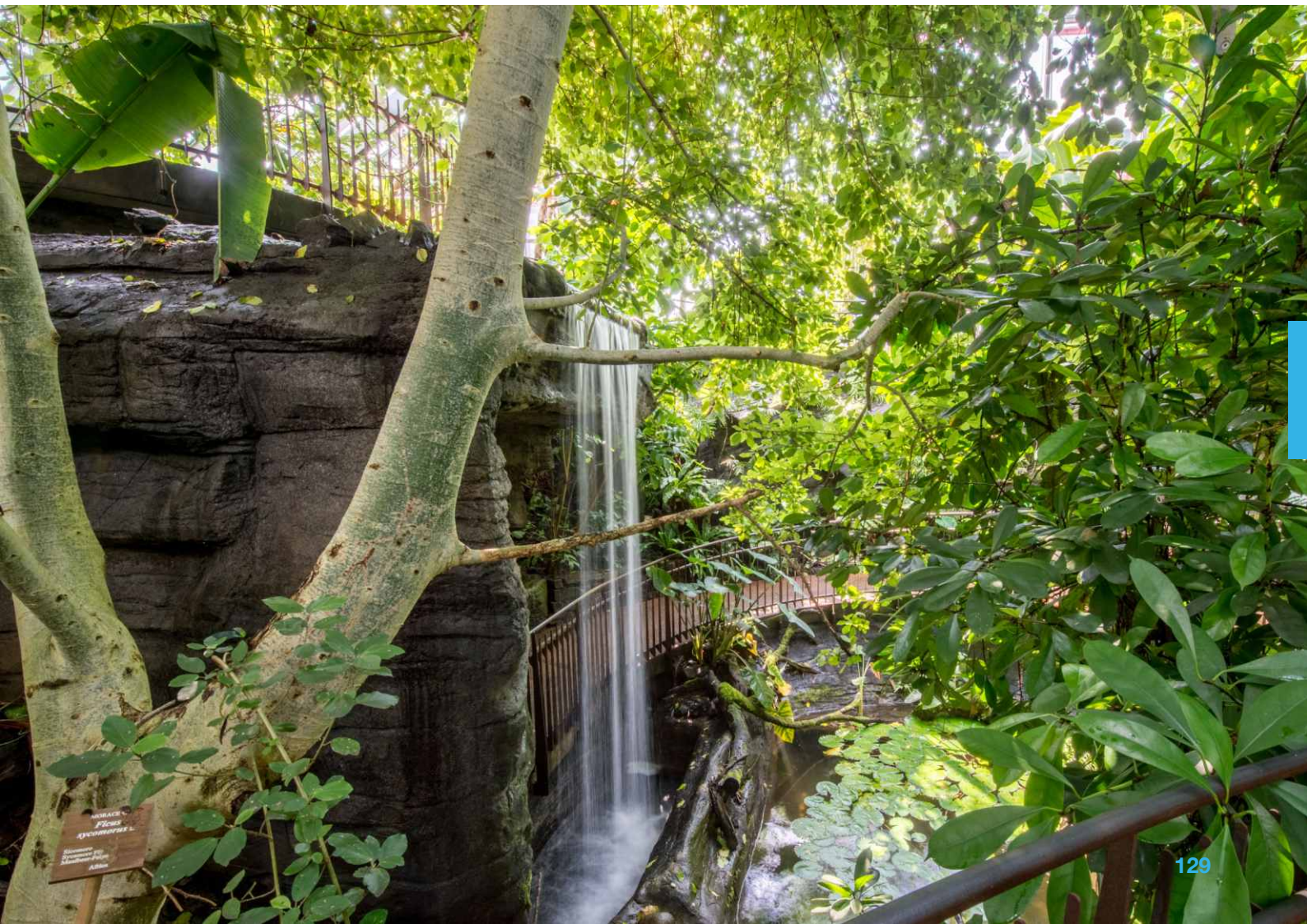
This includes strengthening MUSE's brand awareness, monitored through regular measurement. It also includes **increasing the digital engagement** among young adults, a key audience for deepening the museum's relationship with contemporary publics. Operationally, this will require a shared communication style across sites and offices, better integration between online communication and on-site content, stronger capacity to measure effectiveness and closer attention to the behaviours and responses of different audience segments.

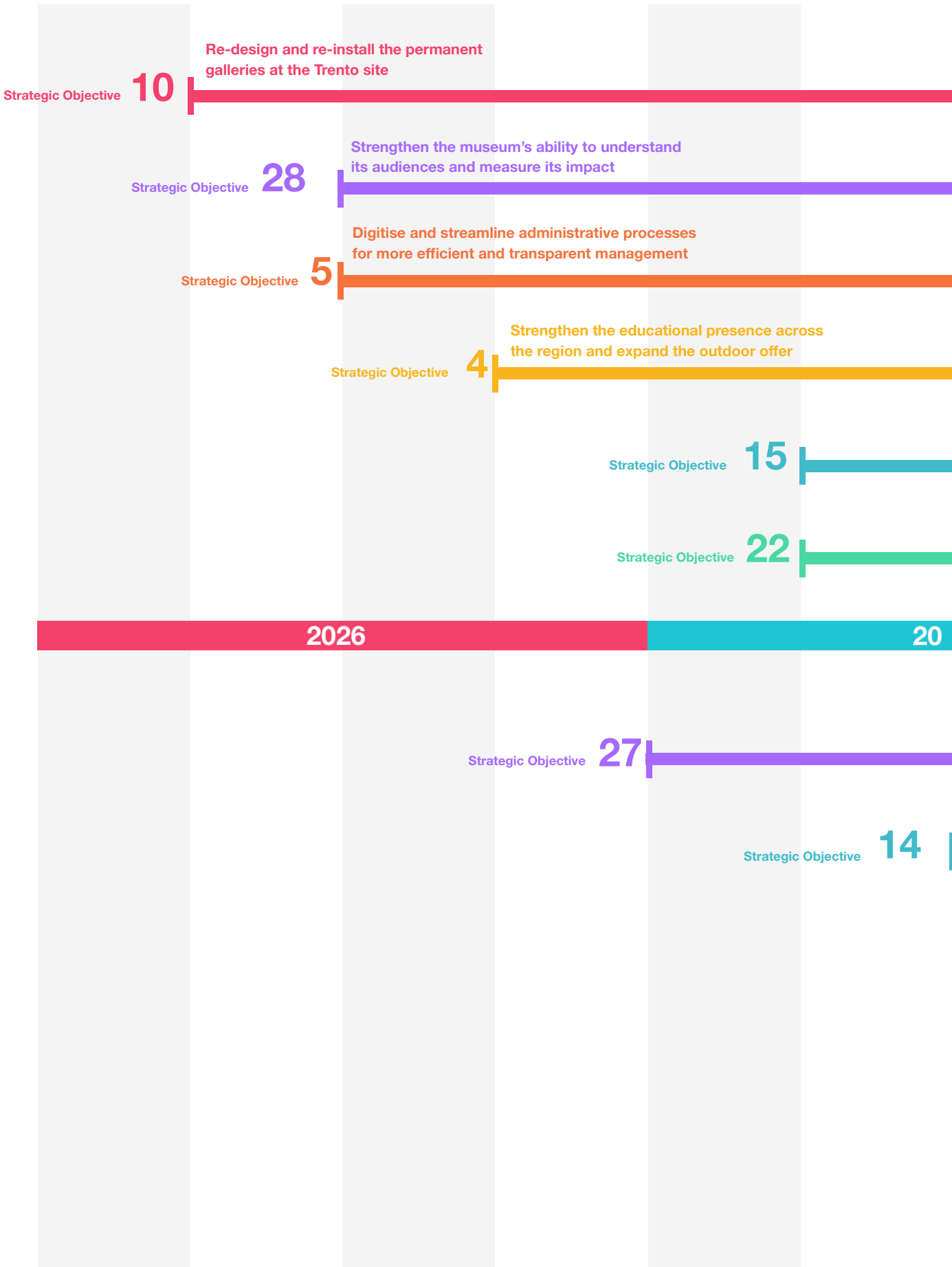
By the end of 2028, the museum's communication strategy should appear fully formed: not an emerging orientation, but a visible and distinctive feature of the institution.

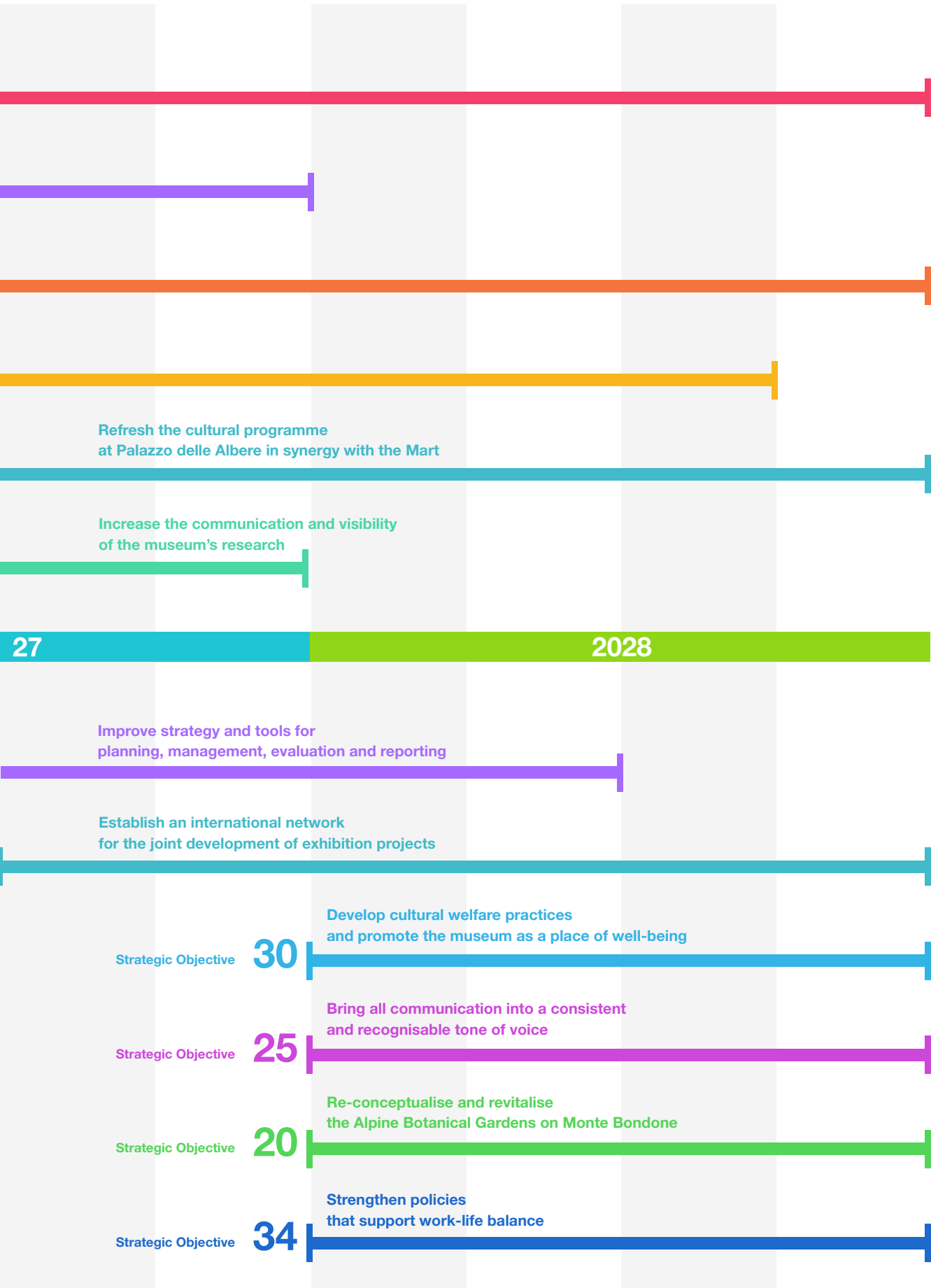
In the same year, the **revitalisation of the Alpine Botanical Gardens on Monte Bondone will be completed**. This will be one of the most emblematic achievements of the three-year period, combining scientific, place-based educational and symbolic elements. A central objective will be the redesign of the Gardens' indoor and outdoor spaces, organised into two phases: the first launched in 2027, and the second in 2028. The work undertaken in earlier years and advanced through the two phases should result in a clear new definition of the attraction's role, improved accessibility, stronger interpretive capacity regarding the mountain environment, and a cultural programme aligned with the site's historical and conservation value.

Finally, by 2028, the museum's **work-life balance policies** should be fully in place, with a clear focus on staff mental well-being. Building on the organisational, training and listening activities of previous years, the museum will extend practical support tools. These include a dedicated mental well-being service and a gradual increase in the number of staff accessing benefits and partner schemes designed to improve everyday working life. Here, the quality of work will be treated as a core condition of the museum's cultural mission.

More broadly, 2028 will be the year in which the museum operates as a more integrated organisation – linking research, interpretation, audience care, well-being, communication, the museum's network of satellite venues and organisational quality. It will also be the moment when the museum provides its first public account of the three-year period, through reporting and evaluation tools that show not only what has been done, but how effectively it has turned its strategic vision into tangible results and a more mature institutional model.









Monitoring and Evaluation

9.1. Implementation, Governance
and Evaluation

9.2. Communication and Accountability

9.1. Implementation, Governance and Evaluation

This chapter describes how the museum will move from defining its strategy to putting it into practice. With the mission, vision, values, pillars and strategic directions now established, the next step is to set out the organisational, methodological and cultural conditions that will enable the 2026–2028 Strategic Plan to be carried out effectively. This chapter outlines the overall framework through which the museum will steer implementation, ensure coherence and measure results over time.

Implementation is conceived as a structured and intentional process of organisational transformation. It requires aligning decisions, resources, skills and evaluation tools within a shared strategic framework, ensuring that every action contributes clearly to the mission and supports the vision.

This phase is not treated as administrative execution, but as a deliberate and structured process that puts the strategic directions into practice and fosters continuous organisational learning. It is designed as an ongoing pathway that turns the strategic vision into sustainable and verifiable operational practices, supported by clearly assigned responsibilities, appropriate monitoring and evaluation systems, and periodic review points that strengthen the museum's performance over time.

From a governance perspective, implementing the Strategic Plan requires a model that combines clear decision-making, internal participation and external accountability. The Plan's governance structure is organised across three interconnected levels: strategic direction, operational coordination and concrete implementation. This structure is not formal for its own sake. It is intended to ensure coherence between vision and daily operations, so that top-level decisions translate into coordinated actions and completed activities remain aligned with the museum's strategic objectives.

— **The first level** – strategic direction – is entrusted to the Board of Directors and the museum Executive. They are responsible for defining and approving multi-year objectives, verifying the alignment between annual programming and the mandate, and monitoring overall results. The Scientific Committee plays a key role here, ensuring that the museum's action remains aligned with its mission and with the priorities set out in the Plan.

— **The second level** – operational coordination – is entrusted to the Director and the heads of offices, programmes, areas and working groups. This is where strategic objectives are turned into concrete annual programmes, where coordination between offices takes place, where economic and professional resources are allocated, and where project progress is systematically supervised. It serves as the hinge between vision and operations, between implementation and sustainability, ensuring continuity and integration across the museum's functions.

— **The third level** – implementation – is carried out by working groups and thematic task forces, including those dedicated to gallery renovation, the data unit, European project development, and Anthropocene and sustainability themes. This is where design work takes shape, with direct responsibility for achieving specific objectives and meeting defined timelines and quality standards. This structure helps avoid overlapping decisions, reduce organisational ambiguity and foster distributed responsibility. To support this architecture, the introduction of a new Reporting System is planned in 2026, developed alongside an integrated programming and control tool. The latter – the management dashboard – brings together financial data, project management and reporting into a coherent overview that supports decision-making.

Its purpose is to overcome the traditional fragmentation between timelines, activity planning and results monitoring, integrating them into a unified and interconnected system that provides a comprehensive view of the museum's action and grounds decisions in data, strategic priorities and measurable objectives. Therefore, it will serve as a governance instrument. The dashboard will not be a simple data aggregator, but an integrated reading platform for the museum's main performance areas, able to make deviations, critical issues and strengths, relative to the objectives set immediately visible.



As part of strengthening monitoring and evaluation capacity, the MUSE will **establish a data unit** – a stable, cross-cutting structure supporting governance and decision-making processes. Its task will be to oversee the systematic collection, analysis and interpretation of information relevant to the institution, transforming the museum’s information assets into a strategic tool for programming, evaluation and continuous improvement.

More specifically, the unit will collect and systematise audience-related data, coordinate visitor studies activities and provide methodological support for evaluating cultural and social activities. It will also prepare periodic dashboards for the Director and the Board of Directors, ensuring a clear, concise and comparable presentation of key findings. In this way, the unit will become a structural management innovation element, progressively orienting the museum towards a decision-making model grounded in systematic information analysis and in the measurement of generated effects.

By the end of the three-year period, the museum will establish a research-and-practice initiative – also involving external consultants – aimed at producing a series of **impact evaluations** of the museum’s activities. These evaluations, conceived not as ex-post exercises but as continuous organisational-learning processes, will follow a multi-dimensional approach structured around four interconnected areas, allowing the museum’s action to be understood in its full complexity. This structure will allow the museum to analyse not only the activities it delivers, but above all the effects those activities generate across cultural, social, economic and environmental dimensions, providing an integrated and coherent picture of the institution’s overall impact.

Cultural impact will be examined in relation to the museum’s ability to produce and disseminate scientific knowledge, stimulate critical reflection and contribute meaningfully to public debate on contemporary issues of greatest relevance. Social impact will be assessed through the museum’s contribution to inclusion, individual and collective well-being, regional cohesion and active participation among its communities. Economic impact will be considered through the direct and indirect effects of the museum’s activity in terms of attractiveness, tourism flows and cultural employment, as well as the institution’s ability to deploy resources and partnerships. Environmental impact will be evaluated by examining the consistency between internal organisational practices, management choices and the museum’s sustainability commitments, verifying the alignment between stated intentions and actual behaviour.

Finally, it should be noted that the success of the Strategic Plan depends decisively on **staff engagement and the quality of the working environment**.

The positivity, dynamism and effectiveness shown by the MUSE staff in contributing to the Plan's development reflect a shared awareness of the museum's need to evolve and a collective willingness to take responsibility for its future. In this sense, preparing the Strategic Plan has not

been a formal step in the programming cycle, but the moment in which the museum's anticipated transformation took shape as a shared vision – making the document itself an expression of collective commitment to its implementation.



9.2. Communication and Accountability

Performance communication is a structural component of the museum's strategic governance, not an accessory or purely informational activity. For a public cultural institution such as the MUSE, the ability to report systematically on decisions, resources and results is a core dimension of institutional responsibility.

Accountability is not limited to producing summary documents. It requires a coherent system of narrative, measurement and public reporting that makes the relationship between strategy, action and impact intelligible. From this perspective, performance communication becomes a tool for legitimacy, for strengthening the museum's institutional standing, and for consolidating trust with stakeholders and the wider community. The museum's Strategic Plan cannot be treated as a one-off event or a time-bound administrative requirement. It must mark the beginning of a structured and continuous process of orientation, verification and realignment of the museum's organisational steering work. The Plan defines the framework and medium-term objectives. However, it is only through ongoing reporting and evaluation that the framework acquires operational substance.

Annual reporting is therefore the natural continuation of planning. These reports should not be conceived as descriptive documents, but as strategic governance tools. They will systematically show progress towards multi-year objectives, highlight any deviations from initial expectations and explain their causes. Annual reports will integrate quantitative data and qualitative analysis, linking activities to resources and to generated effects, in coherence with the management dashboard and the museum's performance measurement system.

This will activate a virtuous cycle of planning, implementation, verification and revision, in which each year is not an isolated segment but an intermediate step in a broader strategic pathway. Annual verification will enable the museum Executive and the Board of Directors to take evidence-based corrective decisions, redefine priorities when necessary, and progressively strengthen alignment between strategic vision and concrete action. At the same time, it will offer stakeholders a clear and comparable tool that makes the museum's evolution visible and reinforces trust through transparency and responsibility.

Institutional communication towards stakeholders will be strengthened not only through periodic progress reports on the Plan, but also through transparent communication of key indicators and public reporting of results from strategic projects.

At the end of the 2026–2028 cycle, the museum will produce a document offering a unified overview of what has been achieved during the three-year period, in relation to the strategic objectives set out in the Plan.

Together, these institutional communication activities – developed with an explicit commitment to accountability – will also help strengthen the museum’s reputation and authority, building trust through clear objectives and verifiable results, and making the continuity between strategic vision and concrete action visible.

The MUSE’s 2026–2028 Strategic Plan has not been conceived as a static document, but as a dynamic support for the museum Executive’s decision-making within a rapidly changing and highly unpredictable context. In a landscape marked by accelerated environmental change, evolving cultural behaviours, technological transformation and a redefinition of the social role of museums, the MUSE’s capacity for resilience is, quite evidently, a non-negotiable requirement.

For this reason, annual strategic reviews, intermediate checks on multi-year objectives and possible adjustments to the Plan will be foreseen, ensuring coherence with internal and external developments. Effective strategic planning combines stable direction with operational flexibility.

Across 2026–2028, the MUSE commits to making strategic planning a continuous organisational practice – one that delivers impact, strengthens transparency and deepens its responsibility to the community.









