

# A Leading Article Suggested by the Web

«Mimesis Journal» was founded by Antonio Attisani in 2012 and published with Open Journal Systems (OJS) platform, an open-source software for the management of peer-reviewed academic journals. Therefore, and from the beginning, we believed in the added value of the open source for the dissemination and sharing of the public funded researches. Nevertheless, in the following two years we come to the conclusion that the undertaking of publishing a journal has to be the shared initiative of two subjects, both actively involved: the scientific-editorial board and the publisher. While the former has to be committed to cultural mission (and, needless to say, to the scholarship or the works presented), the latter has to place the journal within the existing “market” and provide the visibility. Therefore, at least in our case, publishing the journal with OJS felt kind of too secluded from the rest of the world and, moreover, it forced us to be both editor and publisher of the journal. We missed the dialectic between the creator of contents and the producer of the infrastructure where those contents had to develop their potential. That was why we decided to join with the well-established publisher Accademia University Press (Turin). «Mimesis Journal» became a printed and cross format journal, available also on line. Strange as it may seem, our open access policy and the professional publisher mission didn’t collide; truly, it was quite the opposite. The publisher was interested in adopting the open access policy in terms of visibility and dissemination of its catalogue, therefore it contributed in finding the best collocation for the journal. This was indeed the case on our joining the Open Edition. It is a French based platform run by the Centre for open electronic publishing (CLÉO), a project that brings together the Centre National de la Recherche Scientifique (CNRS), the Université d’Aix-Marseille, the École des Hautes Études en Sciences Sociales (EHESS) and the Université d’Avignon et des Pays de Vaucluse. It is a segment of a greater project named Bibliothèque scientifique numérique (BSN), initiated in 2008 as part of the research infrastructures roadmap. Thanks to our publisher, that is the Italian manager for the initiative, we were able to be hosted by *Revue.org*. It is part of OpenEdition, an electronic publishing infrastructure that includes a platform dedicated to books (OpenEdition Books), and a platform for journals in the humanities and social sciences that receive an average of 2.8 million visits each month.

Therefore, since 2015, «Mimesis Journal», while remaining a printed journal published by Accademia University Press available both in print and in different electronic formats, is hosted by the on-line platform *Revue.org*. We believe that the

benefit of this configuration is twofold. *Revue.org* is a well-known and credited project for the dissemination of academic and scientific journals (such as Muse or JSTOR) and provides a standard for the visualization of contents. Moreover, this platform provides detailed information about the usage and traffic statistics that allows us to get a clearer and detailed feedback about the readers interests and a better view about the reach of our papers.

Leveraging on the latter benefit, here we present a brief summary of the major data we have extracted from the statistics. The data presented here were collected in November 2017, and are to be considered already cleaned for the automatic or robot software that scans the web. That means that we may consider all the number we listed as individual who visited our journal, regardless whether it was exactly the place where they were aiming to land or it they were lurkers surfing the web and bumping on one or our articles.

As said, «Mimesis Journal» joined *Revue.org* on the spring of 2015, therefore it has been on line for six months only. That year the journal had 4.016 visitors and 934 of them lasted on one of our page for more than thirty seconds. Most of the contacts were from Italy, following, in decreasing order, from France, India and China. It is quite understandable that, at its first appearance on the platform, the journal mostly attracted visitors that shared the language as well as those from the country which the platform was created. Nevertheless, it is remarkable that the journal received, from the first moment, a relatively important number of contacts from USA as well as from India and China, even if probably the reason lays in the fact that those are vast territories with a huge number of potential readers. From July to the end of 2015 the visitors were uniformly distributed along the months with a pick (although not very high) in November.

Some information about the quality of the visits may be retrieved from the origin of the contacts. 73% of the visitors came via a direct access to the page or from some others direct links (bookmarks, mail, etc.) and only 15% of them came from a search engine (mostly Google). The presence of the journal on other sites (such as the official page [www.mimesis.unito.it](http://www.mimesis.unito.it), [www.invisibilia.unito.it](http://www.invisibilia.unito.it)) provided the residual 12%. In other words, at the beginning the journal couldn't count on being indexed by the search engine and had to rely on dissemination policy provided by the platform, and by the journal itself (for example the mailing in which we announced the issue to the members of the academic community).

Indeed, in 2016, the number of visitors reached has been 18.542 (2.667 visits were lasting more than thirty seconds). As we see, the overall number of visitors was almost five times the previous year and visitors that dedicated more attention to the content almost tripled. This is probably the outcome of a better indexing of the site by the search engines. The visitors coming from the latter represented the 32% (while the 62% came via a direct access to the page or some others direct links, and the 6% came from a different site (such as official pages [www.facebook.it](http://www.facebook.it), [6 MJ, 6, 2 \(2017\)](http://www.</a></p></div><div data-bbox=)

mimesis.unito.it). The countries were distributed mostly as the previous year (Italy, France and USA) but we registered greater incoming contacts for the Philippines and Russian Federation. The trend of the visitors doesn't seem influenced by the issued date and indeed the reader kept coming uniformly all along the year with a pick in the summer and in the winter.

Some considerations about the quality of the visits may be drawn from two data. First the 2.667 visitors whose visit lasted more than thirty seconds: this shows that our journal raised a higher interest that is partially related with a better visibility on the net but is also with specific researches and interests. Indeed, this result may be paired with the second relevant data: that is, the presence on Philippines and Russian Federation among the first five countries that visited the journal. This data may be linked to some specific contents in our journal, namely a paper on Philippine theatre and some other about modern Russian theatre. However, it is clear that the longer the journal stays in the net, the more visitors it gets.

Actually, in the 2017, even if there was only one number issued, the journal recorded an even higher number of total visitors (35.302), while the number of readers that lasted more the thirty seconds were almost the same as the previous year (2.874). It seems that this could represent the number of readers that are following the journal. The increase of the total number is due, once more, to the better indexing of the journal, as shown by the increased percentage of contact from search engines (53%), while the access from direct link decreased (42%) as well the visit from different site (5% were redirected to the journal from sites such as for example [www.facebook.com](http://www.facebook.com), <http://rechercheisidore.fr/search/resource>, [www.mimesis.unito.it](http://www.mimesis.unito.it)). In 2017 there was some change regarding the top countries of provenance: Usa became the first source of contacts followed by Italy, Philippines, Germany, and France. We believe that is important to note that even if the journal maintains a relevance among Italian readers, each year it reaches different nations (such as Germany in this case).

It is opportune to note that between 2016 and 2017 the number of visitors contacted via a different site had not such an increase compared to the number of total visitors; in fact, in the 2016 the total visitors were 18.542 and in 2017 they were 35.302, but the visitors from different sites went from 1.113 to 1.765. If those may be considered as readers that follow us via Facebook, official pages, and other repositories on line, it is important to observe that the number of readers coming for a direct access (such as mailing lists, bookmarks, etc.) tripled from 5.933 to 18.710. That means that the journal is reaching more and more less casual and accidental readers and developing a more specific interested audience.

The statistics provided by *Revue.org*, allow us also to know the number of visitors for each specific content on the journal. Here we list the first three most read articles (from 2015 to 2017) in each issue of the journal.

<u>Author</u>	<u>Title</u>	<u>Visitors</u>
<b>MJ 4,1</b>		
Vincenza Di Vita	<i>Lupòroom: per una drammaturgia delle mutande</i>	642
Antonio Pizzo	<i>L'epica queer di Angels in America</i>	627
Lev Semënovič Vygotskij (presented by Massimo Lenzi)	<i>Sulla questione della psicologia della creazione artistica dell'attore</i>	594
<b>MJ 4,2</b>		
Simona Brunetti	<i>Enrico IV, ovvero il potere salvifico dell'immaginazione</i>	608
Elena Randi	<i>«Da che parte sta il corpo rispetto allo spirito?»</i>	311
Francesco Chillemi	<i>Filming Nothingness</i>	309
<b>MJ 5,1</b>		
Elmira Kazemimojaveri	<i>A Short Introduction to Iranian Drama</i>	835
Eva Marinai	<i>Corpi im-memori. L'utopia dello spettatore partecipante</i>	418
André Lepecki (presented by Alessandro Pontremoli)	<i>Il corpo come archivio. Volontà di ri-mettere-in-azione e vita postuma delle danze</i>	285
<b>MJ 5,2</b>		
Laura Mariani	<i>Il dramma dell'umiliazione</i>	474

Marida Rizzuti	<i>L'opera da tre soldi secondo Damiano Michieletto</i>	291
Alain Badiou, Bruno Tackels (presented by Antonio Attisani)	<i>Il teatro: i concetti e la cosa. Una viva discussione tra Alain Badiou e Bruno Tackels</i>	196
<b>MJ 6,1</b>		
Antonio Attisani	<i>Per un teatro trans (-disciplinare e -culturale)</i>	161
Antonio Pizzo	<i>La drammaturgia della partecipazione nel mondo digitale della performance</i>	102
Eva Marinai	<i>Per un nuovo ritratto di «Riccoboni le fils, dit Lelio» e del teatro degli Italiens in Francia</i>	93

«Mimesis Journal» has the mission of hosting a broad range of topics so to represent the larger spectrum of interests within the field of drama, theatre and performance. The numbers seem to confirm that the journal has gathered a vast group of readers with interests distributed along the different topics we address, and along the different type of paper published (theoretical essays, performance's commentary, books' reviews).

A more meaningful insight on the life of the journal may be rendered if we list the ten most read articles at the end of 2017 regardless their publication date.

Maria Delimata, <i>Contemporary theatre in the Philippines</i> , MJ 2:2 – 2013 (13.917)
Elena Randi, <i>Il Tanztheater di Pina Bausch</i> , MJ 2:2 – 2013, 2.167
Giulio Lughì, <i>Digital Media and Contemporary Art</i> , MJ 3:2 – 2014 (2.122)

Salvatore Vendittelli, <i>Carmelo Bene. I primi dieci anni di teatro</i> , MJ 1:2 – 2012 (1.584)
Antonio Attisani, <i>Brecht, Artaud e Grotowski</i> , MJ 2:2 – 2013 (1.306)
Vincenzo Lombardo, Nadia Guardini, Alessandro Olivero, <i>Visualisation of contemporary public art</i> , MJ 3:2 – 2014 (1. 261)
Eva Marinai, <i>Il corpo sonoro del Living Theatre per Antigone</i> , MJ 3:2 – 2014 (862)
Elmira Kazemimojaveri, <i>A Short Introduction to Iranian Drama</i> , MJ 5:1 – 2016 (835)
Massimo Lenzi, <i>Obrazy. 2. Ruben Nikolaevič Simonov: dall'aurora al mezzodì</i> , MJ 1:2 – 2012 (833)
Antonio Attisani, <i>L'enunciazione e le voci di culo</i> , MJ 3:2 – 2014 (716)

As a matter of fact, once the journal resides on an on-line platform, the readers can browse it regardless the boundaries of the specific issue. In 2015, once we joined *Revue.org*, we decided (together with the publisher) to publish on the platform also the previous issues. Therefore, actually, «Mimesis Journal» (even if it publishes a new issue every other six months) has also the form of a repository of papers and essays that the readers can browse freely. Hence, almost all of the top read papers belong to issues edited before we joined the platform. This confirms the well known consideration that when a journal goes on line (even if it exists and works as a printed journal) its relation with the readers changes and each single paper has a kind of its own life regardless the issue in which it appeared.

Moreover, the list of most read papers shows that the interest of our readers goes toward topics that are very focused, either on historical figures (such as Bausch, Grotowski, and Bene) or on national themes (the Philippine, Iranian, and Russian theatre), with also remarkable interest on digital media art.

To conclude we believe that these statistics encourage us to continue promoting the ongoing debate around all aspects of theatre and performance, and fostering new approaches and ideas, especially from young scholars, while the international reach of the platform (and of the topics) induces us to increase the use of foreign (and more spread) languages for the topics that may have a greater international reach.