

Emotion and Cognition in Engagement (Editorial)

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Welcome to this new issue of the Journal of Digital Media & Interaction. Emotion and Cognition are two sides of the same coin in the engagement process. To understand the interdependence between cognition and emotion we can use the metaphor of a sheet of paper, that is, when we tear a sheet of paper we cannot tear the front without tearing the back! However, we all understand that the front and back of the sheet are distinct but intrinsically interdependent. The same happens with emotion and cognition, they are distinct mental processes, but intrinsically interdependent. And this interdependence is clearly present in engagement.

This issue of the Journal presents a set of texts in which, more explicitly or more implicitly, the dialectical dynamics between emotion and cognition in engagement is present. We consider that this set of texts contributes with a significant analysis and reflection for the understanding of the process, namely, with regard to the use of digital media as mediators and enhancers of the relationship between emotion and cognition in engagement. It consists of six scientific contributions:

In "***Bullshit receptivity: what matters is who said it, not what is said***", João Pedro Baptista, Anabela Gradim, and Elisete Correia address the problem of the dissemination of political disinformation as a problem for democracy. And, based on empirical data, they try to understand the factors that most potentiate bullshit, namely, party affiliation and education levels. Since the more educated people are, the less they adhere to bullshit, therefore, the greater critical and analytical spirit is, a good level of cognitive development is a good predictor against the propagation and adherence to misinformation.

Daiana Sigiliano and Gabriela Borges in "***WandaVision e os Processos Cognitivos na Produção Crítica e Criativa do Fandom Brasileiro no Twitter***" aims to analyze the cognitive processes underlying the comments posted on Twitter on the day of the premiere of the episodes Filmed Before a Live Studio Audience and Don't Touch That Dial of the WandaVision series (Disney+, 2021). For the analysis, the authors considered the studies on structural cognitive modifiability, and the idea that a process of complexification of the plots has been taking place, which will require a greater cognitive effort from the audience.

In "***Facebook's Dark Pattern Design, Public Relations and Internal Work Culture***" Pekka Kallioniemi presents the discussion of how Facebook Inc. (now Metaplatforms) has been the subject of controversy over privacy issues, dark pattern design, dissemination of misinformation, and user polarization on these topics. The author discusses these controversial issues may be at the origin of

the promotion of toxic behavior, hate speech and disinformation on the platform. Some of the discrepancies between Facebook Inc's public relations are still the subject of discussion. and the culture and internal work discussions.

Shaden Kamel in "***Exploring the affordances of popular private Facebook groups for women-only in Egypt***" presents a study of the creation and use of private Facebook groups for women only in Egypt where these groups have become very popular. In the analysis, the author uses the conceptual framework of Affordances to explain the mutual influence of the structure of Facebook groups, the perceptions of their users and their social context. One of the main conclusions is that these Facebook groups are used because they are perceived as safe spaces to express their personal and social anxieties due to their privacy and exclusivity to women.

In "***Engagement en la verificación de datos. Análisis de los vídeos más vistos de los fact-checkers iberoamericanos en YouTube en 2021***" Javier Abuín-Penas and Julia Fontenla-Pedreira underline the importance of data verification, or fact-checkers, as an essential tool to certify the veracity of published content. The authors studied the activity on YouTube of eleven Ibero-American fact checkers linked to the International FactChecking Network (IFCN) during the year 2021 and concluded that there is a great disparity in viewing and involvement, depending on the country to which each belongs.

Finally, in "***Emoções e interpretações: proposta de um artefacto educacional em média-arte digital***" João Pinto, Teresa Cardoso and Ana Isabel Soares present the artifact "Emotions to Scenes" and analyze its use in a school context, with the aim of reflecting on the conflict of interpretations made on received images and associated with emotions, testing the emotional positioning of users in relation to others who enjoyed the same experience through this digital media-art environment.

We hope this set of texts can contribute to the understanding of the balance between emotion and cognition as a fundamental issue for personal and social well-being, as well as for the processes of meaningful engagement.