WRITING WITH MANY HANDS
Recovering and recreating the intangible heritage of cities

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KEYWORDS	ABSTRACT
Alternative History *Collaborative Creative Writing* *Intangible Culture* *Shared Cultural Heritage* *Green Creativity*	*A city's identity, experienced intergenerationally in the everyday lives of its inhabitants, depends on the historical and intangible heritage that underpins family and community traditions. Collaborative creative writing, particularly when based on speculative fiction within the Alternative History subgenre, is a medium that allows us to recover the foundations of a city's identity, heritage, and traditions, reinterpret them, and integrate individuals and communities alike into the intangible cultural experience that is socially, patrimonially, and environmentally sustainable. Through a comparative analysis of original data collected during the exploration of the contributions of collaborative writing in a museum space, we propose a first approximation of new strategies for the recovery, preservation, and dissemination of a city's intangible historical and cultural heritage.*

1. Introduction

Memory is the basis for sustaining and constructing identity, both individual and collective. However, collective memory, and consequently the sense of individual and collective identity, are not static, as they are reformulated in the face of new events or the recognition of new contexts.

In fact, memory, particularly the everyday memory of cities as experienced by their inhabitants, is a shifting boundary between what they have become accustomed to accepting as an immutable past and the perspective of the present that rediscovers the past with new interpretations. Furthermore, this dynamic nature allows for the emergence of a shared space for overcoming community, regional, national or transnational traumas, as Cremaschi (2021) states: "Memories are about the present and the past: preserving the past is instrumental in overcoming it.[1] " (p. 1).

Often, when we think about the past we must overcome, we think about the memories and experiences of minority or excluded groups. But what if the forgotten events were national, affected everyone, and left their mark and effects on habits, traditions, and even prejudices whose origins cannot be collectively traced? How do we overcome what we do not even remember existed, regardless of our identity group?

Cities are places of representation even of what we no longer remember, of what we have lost, and the physical or intangible traces are the terraces that contain the water of collective memory, prevented from flowing by formal restrictions, especially of an official nature, in what is taught, in what is officially celebrated, in the monuments and plaques that are inaugurated. As Nora wrote: "The remnants of experience still lived in the warmth of tradition, in the silence of custom, in the repetition of the ancestral, have been displaced under the pressure of a fundamentally historical sensibility[2] " (Nora, 1989, p. 7).

1.1. A very Iberian universe of alternative history

The city of Porto (Portugal), traditionally known as the "capital of the north", prides itself on being called the city of work, as illustrated by the popular saying: "Porto works and Lisbon plays". And if you ask someone on the street how long it has been like this, the most common answer will be "Since always[3]".

Even things that have always existed in popular memory have a beginning. In the case of the popular saying "Porto works", they may even have multiple new beginnings. This may have been the case since the 14th century, when King Ferdinand signed a charter in 1374 prohibiting nobles and prelates of the Kingdom of Portugal from staying in the city of Porto for more than three days. This meant that no noble or high-ranking prelate (or, in the worst case, not even the king) could claim the right to retire to Porto, which meant that Porto residents were not obliged to give up their homes to anyone, regardless of their position or importance.

In the long term, this privilege distanced the northern city from essential cultural and political events, which were transferred to other cities, particularly Lisbon, where nobles and high-ranking prelates could exercise their right to withdraw from these events. In the 18th century, Porto regained some of its place on the social map with the founding of the General Agricultural Company of the Upper Douro Vineyards in 1756. As Port wine became one of Portugal's most important exports, the city's association with work, wealth and influence intensified.

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[1] Original, translated by the authors for the Spanish version of this article: *Memories are about the present and the past: preserving the past is instrumental in overcoming it.*

[2] Original, translated by the authors for the Spanish version of this article: *The remnants of experience still lived in the warmth of tradition, in the silence of custom, in the repetition of the ancestral, have been displaced under the pressure of a fundamentally historical sensibility.*

[3] In fact, the complete saying goes: "Braga prays, Porto works, Coimbra studies and Lisbon has fun", illustrating the stereotypes associated with each of Portugal's four main cities. Another version of the saying is: "In Braga they pray, in Porto they work, in Coimbra they study and in Lisbon they have fun".

From 1756 to 1919, the Kingdom of Portugal underwent profound changes, ruptures that left deep scars, and even ceased to be a kingdom to become a republic in 1910. This decision was not the result of national consensus, and on 19 January 1919, an insurrection broke out in Porto, which declared the restoration of the monarchical regime, designating it the Monarchy of the North, and launched a military offensive towards the capital of the Republic, Lisbon, to the south (Silva, 2006). This civil war lasted three weeks and was full of strange episodes. Today, almost no Portuguese remembers it, although some occasionally mention it when recalling such episodes, as stories told by their grandparents or great-grandparents.

Why did this oblivion occur so quickly? As with other events erased from collective memory, everyone, absolutely everyone, had reasons for not wanting to remember them. Porto (and the North) objectively lost, and no one likes to remember defeat. Lisbon, rather than the Republic, won, but suffered humiliations, and no one likes to remember that. Seven years later, the dictatorship that would lead to the Estado Novo regime began, which would rule Portugal dictatorially until 1974 and fostered a narrative of national unity that did not fit with a recent, albeit brief, civil war.

In 2013, the informal creative collective Invicta Imaginaria published on its blog the first public introduction to a new subgenre of Alternative History: the Winepunk Universe. Alternative History is a genre of science fiction and speculation in which a specific moment is chosen and its outcome altered. From this point of divergence (PD), the author explores "what might have been." Among the most popular points of divergence are the Nazi victory in World War II or the Soviet Union's victory in the space race in the 1960s, which serve as creative vehicles for literary and audiovisual cultural production[4] .

The Winepunk Universe explores what would have happened in Portugal, the Iberian Peninsula, Europe, and the rest of the world if the civil war between the Monarchy of the North and the Portuguese Republic had lasted three years instead of three weeks. In 1919, the aftermath of the First World War was devastating, a pandemic was decimating millions of people, political radicalisation was fuelling violence, and four years earlier, according to Smith's analysis, President Woodrow Wilson had coined the term "fake news" (Smith, 2019). At that time, the vast majority of European countries were colonial powers, which meant that what happened in Europe directly affected the rest of the world. In particular, it was a time when regions such as Catalonia were demanding independence. A civil war with the characteristics of the Monarchy of the North would connect all these dots and alter history, society, and culture.

Alternative history allows, among other things, the recovery of forgotten episodes and figures (particularly women and minorities) in the construction of an entire fictional universe based on a framework of factual, historical, social and cultural evidence. It also allows questions with challenging implications to be raised, fostering an innovative perspective, new knowledge and the development of solutions to what seemed unsolvable.

And this perspective includes environmental and sustainability aspects. The term "Winepunk" derives from the technological solution that the Northern Monarchy uses in this fictional universe to ensure sufficient fuel reserves for a three-year war: port wine as fuel. In reality, wine is bioethanol and, as such, can be used as fuel. Therefore, we will also have a confrontation between fossil fuels and wine, with all the techno-social implications that this entails.

In 2023, the Hypothesis You Preserve (HYP) project[5] , co-funded by the Creative Europe programme, began to develop and implement an open-access digital encyclopaedia of the Winepunk Universe (Museu de História Natural e da Ciência da Universidade do Porto, 2024a) on the website of the Museum of Natural History and Science of the University of Porto (MHNC-UP) (Museu de História Natural e da Ciência da Universidade do Porto, 2024b). The encyclopaedia's collaborative creative writing style seeks to connect individual creativity, family memories,

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[4] As illustrated in Philip K. Duick's now classic book, The Man in the High Castle, or the Apple TV series, For All Mankind.

[5] Project/Contract PS:GA-101131688 – HYP:
https://sigarra.up.pt/reitoria/pt/proyectos_geral.mostra_proyecto?P_ID=81427

regional traditions and tangible and intangible cultural heritage, creating a shared creative object that brings together diverse cities.

1.2. Mapping the memory of cities through shared creativity

The creative objects resulting from the HYP project constitute a new source of empirical, if not quantitative, data for investigating the relationship between family memory and collective memory, as well as the intra-urban and inter-urban relationship of historical events that alter the cultural fabric of cities. In particular, it provides a first glimpse of how events erased from collective memory are reintegrated into it through collaborative creative writing initiatives.

This work aims to present an initial analysis of these aspects in the creative writing contributions published in the HYP encyclopaedia.

2. Objectives and methodology

This work proposes exploratory research on the integration of the tangible and intangible cultural heritage of several cities into a collaborative creative writing project, identifying the familiar, regional, national and transnational connecting factors between cities through this integration. Following best practices in exploratory methodologies, it uses the case study of one of the creative products of the Creative Europe HYP project: a collaborative encyclopaedia of microfictions.

2.1. Scope of work

This open-access digital work is available in five languages (English, French, Portuguese, Spanish, and Galician). The micro-stories can be accessed in three ways, each corresponding to a different tab: Stories, Timeline, and Map. In the Stories and Map tabs, the micro-stories are sorted in descending order of publication, meaning that the most recent contributions appear first. In the Timeline tab, the micro-stories are sorted according to the year in which they take place in the Winepunk Universe (e.g., 1919). Although the specific publication date of the micro-stories is not available in the encyclopaedia, this information is available upon request by sending an email to its administrators. In the Map tab, there are three city options, corresponding to the real cities of the project institutions: Porto, Vigo, and Paris. However, the encyclopaedia allows for the inclusion of micro-stories in other cities (e.g. Rennes), which are assigned to the Other option. Figure 1 illustrates the Maps tab of the encyclopaedia.

Figure 1. Access to the microfictions through one of the official cities of the collaborative encyclopaedia of the HYP project

Source: Encyclopaedia of the Kingdom of the Monarchy of the North, Hypothesis You Preserve Project (Museu de História Natural e da Ciência da Universidade do Porto, 2024a): https://hyp.up.pt/es/mapa-2/

Encyclopaedia contributors must follow these guidelines: a) the microfictions, in the form of encyclopaedia entries, must be original; b) they must respect the concepts and chronology of the Winepunk Universe and have a connecting element to that universe; c) they must be written in one of the five languages of the encyclopaedia; d) they must be between ten and one thousand words long. The different types of microfiction accepted are classified according to the type of inspiration (individual – inspired exclusively by Winepunk elements; family – inspired by material or intangible records of a specific family; archives – based on institutional archives, associations or other types of community archives; regional and national – institutional, private or personal collections).

In addition, when submitting creative writing texts, they are invited to also submit, in link, PDF or other formats, the original texts or documents that inspire the micro-stories. References to the MHNC-UP collections are recommended as inspiration for the microfiction, although this is not mandatory. The encyclopaedia groups the microfictions by theme, allowing each reader to create their own encyclopaedic book. The themes are Love and Perdition, Creative Writing Sample, Arts and Music, Battles and Fights, Biography, Science and Technology, Museum Collection, Conspiracies and Politics, Family and Memorabilia, News and Obituaries, and Ukrainian Special Section. Each micro-story can have more than one theme. The Creative Writing Sample theme refers to texts that serve as inspiration and creative seeds, respecting all microfiction guidelines and being equally original. The Museum Collection theme refers to excerpts inspired by the MHNC-UP collections.

2.2. Analysis variables

This work seeks to identify the connecting factors between or within cities that use collaborative creative writing to integrate cultural heritage, both tangible and intangible. Within the limits and characteristics of the working universe—the collaborative writing encyclopaedia of the Winepunk universe developed by the HYP project—the variables to be analysed and extracted

through micro-stories will be those relevant to this exploratory study and which can be extracted from the encyclopaedia. Below, we list the variables to be extracted and their definitions:

Order of publication: Ascending position from oldest to most recent publication. For example, the publication published in fourth place, i.e. the fourth oldest, corresponds to number four (4).

HYP city: City where the micro-story is located in the HYP encyclopaedia (Porto, Paris, Vigo, others).

City: City where the micro-story takes place or where the inspiration for the creative writing text is obtained.

Inspiration: Real event or character that inspires the story. Includes intergenerational oral traditions and stories, urban myths, folklore, or other types of intangible culture.

Interconnection: Connection that the story establishes between two or more different types of cultural identifiers in the same city.

Interconnection: Connection that the story establishes between two or more different types of cultural identifiers between different cities.

Scope: Indicates the maximum scope in terms of history, from the smallest scope, i.e. the city itself and its surroundings, to stories of global connection (metropolitan area or surroundings; regional; national; transnational; global).

3. Fieldwork and Data Analysis

At the time of writing this paper [6] , forty-nine micro-stories had been published in the encyclopaedia: the first text entitled "Open letter from Professor Manuel Almeida, published in the Royal Gazeta Invicta on 11 March 1922" (Rodriguez, 2024a) and the last, the story "Fermentador 45" (Reis, 2025). Of these, sixteen original micro-stories were selected (Almeida, 2024a; Almeida, 2024b; Etienne, 2024; Mayer, 2025; Montenegro, 2024a; Montenegro, 2024b; Montenegro, 2024c; Montenegro, 2024d; Montenegro, 2024e; Ricoy-Casas, 2025; Rodriguez, 2024b; Rodriguez, 2024c; Silva, 2024b; Ventura, 2024a; Ventura, 2024b; Ventura 2025) according to the approach described in this section.

3.1. Data selection and curation

The forty-nine stories were organised in order of publication and those that presented direct and explicit elements associated with or inspired by material and intangible culture or historical and cultural heritage, including references to historical figures, were identified. For elements of intangible culture, the criteria defined by UNESCO[7] (UNESCO, 2003) were applied, as well as those used by the HYP project, i.e. considering intangible manifestations associated with historical figures – the cultural effect that historical figures have on collective identity and tradition – popular music and poetry, historical events and episodes, historical exhibitions, traditions, and literary and artistic movements (e.g. Dadaism).

Twenty-three stories were selected that met this criterion of including elements of material, historical-cultural or intangible culture. This criterion was not considered valid if the historical-cultural elements present in the micro-story were simply those already present in the concepts and chronology of the Winepunk universe. In other words, stories with only Winepunk elements and concepts were considered to be stories that are inserted into the historical context of this uchronia, to which they refer, without integrating or associating additional cultural and historical elements[8] .

A second selection criterion was applied to this subgroup: being specifically located in a city or associated with it (or two, by connection), including those located in the metropolitan area or its

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[6] Data collection end date: 30 July 2025.

[7] As per the Article 2 of the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage: https://ich.unesco.org/es/convenci%C3%B3n

[8] An example of this type of story would be Raquel Fontão's creative writing contribution: https://hyp.up.pt/es/el-silenciado/

surroundings, but within the context of the associated city. Stories associated with a region in general, such as "El regreso de Doña Antonia" (The Return of Doña Antonia) (Silva, 2024a), were excluded, as the story focuses on a region and not on a city itself. Considering representation, nine selected stories are by women, and the remaining seven texts are by male authors.

3.2. General data analysis

An initial general analysis of the sixteen selected stories was carried out to identify the diversity of the cities covered and their connection with other cities (interconnection) or with elements of the city itself (intra-connection) (Table 1).

Table 1. General classification of the references that make up the field of work. The "Order" indicates the order of publication in the encyclopaedia. The (*) indicates that the story takes place on the outskirts of the city.

Order	Reference	City Hyp	City(ies)	Type of Connection	Scope
4	Rodriguez, 2024c	Porto	Porto	Intra	Metropolitan area or surrounding area
6	Rodriguez, 2024b	Porto	Murça	Inter	Nacional
13	Montenegro, 2024e	Porto	Viseu; Macau	Inter	Transnational
19	Montenegro, 2024d	Porto	Porto	Intra	Metropolitan area or surrounding area
21	Montenegro, 2024c	Porto	Porto	Intra	Metropolitan area or surrounding area
22	Almeida, 2024b	Porto	Agueda	Inter	Regional
23	Almeida, 2024a	Porto	Aveiro	Inter	Nacional
26	Ventura, 2024	Porto	Coimbra	Inter	Nacional
28	Montenegro, 2024a	Porto	Porto	Intra	Metropolitan area or surrounding area
30	Ventura 2024	Porto	Famalicão	Inter	Metropolitan area or surrounding area
32	Montenegro, 2024b	Porto	Lisbon	Inter	Nacional
33	Silva, 2024b	Porto	Lisbon; Porto	Inter	Nacional
37	Etienne, 2024	Paris	Rennes	Inter	Transnational
44	Ventura, 2025	Porto	Trancoso	Inter	Nacional
45	Mayer, 2025	Paris	Lisbon*	Inter	Transnational
47	Ricoy-Casas, 2025	Vigo	Vigo; Porto	Inter	Transnational

Source: Original table and data classification. Data collected in HYP Project – Museu de História Natural e Ciència da Universidade do Porto (2024).

4. Results

From the analysis of the sixteen selected stories, two clear indicators of intra and inter-urban connections emerged that enable the integration of cultural heritage: the historical recovery of key figures in the city (region or even country) and the recovery of key historical events in the city (region or even country). Of the stories analysed, ten fall into one or other of these categories.

To a lesser extent, or at least without empirical support from the data analysed in this study, it can be suggested that this type of microfiction, framed within a specific universe of alternative history, allows for the reintroduction of destroyed material cultural heritage, the recovery of

contextual details of society during significant events, or even the presentation of visionary artistic movements from new perspectives.

4.1. Identifiers I: Recovery of Historical Figures

The following describes which historical figures are recovered in the microfacts of the HYP encyclopaedia, as well as their importance in terms of inter- and intra-city connections (Table 2).

Table 2. General classification of the references that make up the field of work. The "Order" indicates the order of publication in the encyclopaedia. The (*) indicates that the story takes place outside the city.

Reference	Character	Importance of the connection
Rodriguez, 2024c	Sara Cabral Ferreira	Integration of an important figure into the city's collective academic memory (intra)
Montenegro, 2024e	Brito Paes, Sarmento de Beires, and Manuel Gouveia	Recovery of elements of aviation history (inter)
Almeida, 2024b	Alberto Souto	Integration of a historical figure who provides context to national events (inter)
Almeida, 2024a	Albano de Melo Ribeiro Pinto	Recovering the importance of the local press and its editors (inter)
Ventura, 2025	Bandarra	Recovering the meaning of relevant Portuguese poetry of the 20th century (inter)

Source: Own elaboration (2025)

Of the five fictional texts in Table 2, only one presents an intra-urban connection, in this case Porto/Porto (Rodríguez, 2024c). Sara Cabral Ferreira was the first woman hired as a scientific illustrator at the University of Porto, making her one of the pioneers of that academy. Like many

other pioneers in academia, her name has fallen into oblivion, and most of the academic community at the University of Porto does not know or recognise her. Only recently have studies on her life, work and contributions begun to emerge (Neves, 2022), and she has even been included in virtual and face-to-face exhibitions in 2023.

Four of the figures recovered — Brito Paes, Sarmento de Beires and Manuel Gouveia (Montenegro, 2024e) and Alberto Souto (Almeida, 2024b) — were of national and transnational importance in the early 20th century, but today their names and significance, or even how they influenced history, are remembered only occasionally or locally, and are unknown to most Portuguese people. In 1924, for the first time over the entire north coast of Africa, a flight between Portugal and Macao was completed (Henriques-Mateus, 2024). This aeronautical feat was achieved by aviators Brito Paes and Sarmento de Beires, and mechanic Manuel Gouveia, who were brought back to life in a short story that uses a fictional character, Fausto Godim, to reintroduce these names into the collective memory. On the other hand, Alberto Souto was a prominent politician during the First Portuguese Republic and even during the civil war between the Monarchy of the North and Lisbon (Souto de Miranda, 1993). Today, he is only remembered in the city of Aveiro. Through a story that mixes espionage and conspiracy theories, not only is Souto's historical and cultural impact recovered, but a connection is formed between two cities through their shared historical figure.

In other cases, creative microfiction writing intersects with other writings. In literature, and in poetry in particular, knowledge of the symbols that underpin allegories and metaphors is essential. Gonçalo Annes Bandarra, who lived in the 16th century, was the author of prophetic "Trovas" (from a popular perspective) that influenced the work of renowned Portuguese writers such as Fernando Pessoa centuries later (Neves, 2002). Ventura's short story recovers the prophetic spirit of Bandarra's poetry during the Northern Monarchy, introducing it to generations who did not know his name (Ventura, 2025). Finally, the newspaper "Da cidade de Águeda, a Soberania do Povo" (The Sovereignty of the People) is the oldest uninterrupted weekly newspaper in Portugal, launched on 1 January 1879 by Albano de Melo Ribeiro Pinto. Almeida's microfiction pays tribute to the newspaper and also to the value of the local and regional press (Almeida, 2024a).

4.2. Identifiers II: Recovery of Historical Events

Table 3 describes the historical events recovered by the micro-stories in the HYP encyclopaedia, as well as their importance in terms of inter- and intra-city connections.

Table 3. Historical and cultural events recovered by the micro-stories in the HYP encyclopaedia, in order of publication.

Reference	**Event**	Significance of the connection
Montenegro, 2024d	Pioneering forensic criminology in Portugal	Recovers details from the history of science and jurisprudence (intra)
Ventura, 2024a	Battalions of university students in the civil war	Recover details of how academia was affected by the war (inter)
Silva, 2024b	Music and state oppression	Highlights the role that art can play when used in favour of oppression (inter)

Etienne, 2024	Nationalist revolt in Brittany	Enables understanding of nationalist phenomena (inter)
Ricoy-Casas, 2025	Galician independence movements	Provides insight into nationalist phenomena (inter)

Source: Own elaboration (2025)

The five micro-stories in Table 3 can be classified into three groups. In the first group, relating to the cultural understanding of science and jurisprudence (*Communication of concepts*), the author adds elements of urban myth by including the first case in Porto in which forensic laboratory evidence was presented as evidence in court (Dinis-Oliveira, 2018; Dinis-Oliveira, 2020; Montenegro, 2024d). The importance of this episode in scientific communication and its effectiveness when used in a playful way is studied (Dias and Ferraz-Caetano, 2021), making this approach to collaborative creative writing a new vector for disseminating the history of science in the country and the city.

The second group brings together two stories that provide historical details of cultural and intangible importance—intergenerational folk tales associated with historical events—although they are also based on archival elements, i.e., material cultural heritage (*Recovery of Historical Details*). Both add nuance to the experience of war: the first refers to the formation of the Academic Battalions during the de facto war between the Monarchy of the North and la República Portuguesa (Ventura, 2024a); the second (Silva, 2024b) mentions the use of music to drown out the cries of tortured prisoners of war ("Os Acontecimentos do *Norte",* 1919).

The third group (*Transnational Historical Integration*) explores revolts, independence movements, and historical insurrections, such as those that occurred in the early 20th century in France, in Brittany (Carney, 2015), and in Spain, in Galicia (*1916-1950. "Xeración Nós": El rayo transparente,* n.d.), to connect not only the cultural aspects of local and regional identity among different regions and cities, but even among countries. The story, based on the archives of a fictional news item from the newspaper "Breiz Atao!" (Etienne, 2024), connects Breton nationalism with the Winepunk monarchist revolt, while the text, which evokes the Galician movements of the early 20th century (Ricoy-Casas, 2025), links the proposal for a Galician-Portuguese region with the independence struggles in Ireland at the same time and some elements of the culture shared between the two territories.

4.3. Other identifiers

The remaining six stories selected for this work are more scattered in terms of themes, which means that they cannot be specifically classified into the above categories, although they may intersect with aspects of them.

For example, Montenegro's story (Montenegro, 2024c) combines a historical event of local, regional and national importance—the presentation of sparkling wine by the Royal Wine Company of Northern Portugal in 1891 at the Portuguese Industrial Exhibition in the Crystal Palace—with a second fictional presentation in the same place during the Winepunk Monarchy of the North (Monteiro and Pereira, 2023). At the site where this exhibition was held, there is still an exhibition building called Palácio de Cristal by the inhabitants of Oporto, but the building that gave it its name has not existed since 1951. This story connects an episode of historical and cultural relevance to the city with the origin of the popular name associated with a pavilion officially called "Super Bock Arena: Pavilhão Rosa Mota", linking intangible culture with destroyed tangible cultural heritage.

Another example, also based on a story by Montenegro (Montenegro, 2024a), presents the social customs of the Baile de Debutantes do Clube Portuense, which is still active (Ferraz, 1996),

adding nuances from the stories of women in the life of the city of Porto in the creative context of the encyclopaedia.

Finally, we have the intersection of artistic movements such as Dadaism in a context alien to the reality of the facts, that is, placing the attitudes and spirit of the Dadaists in the Lisbon Winepunk that confronted the Monarchy of the North (Mayer, 2025). Thus, there is an artistic and cultural connection between the cities of Paris and Lisbon, reviving possibilities for revitalisation and understanding by current generations of ideas and concepts that originated changes in cultural paradigms.

5. Discussion and conclusions

In the introduction to this work, we asked ourselves how to recover the collective memory of a city, connecting it at the local, regional, national and transnational levels, so that it can be reclaimed by its inhabitants and not only by academic work.

Using the HYP encyclopaedia, a collaborative creative writing project based on a speculative fiction universe of alternative history, we examined its original contributions, defined criteria for the inclusion, communication and recovery of tangible and intangible cultural heritage, and identified factors that may help answer this question. These will be analysed in the following section.

5.1. Discussion

Cities are dynamic characters in themselves, even if they are in the background in creative writing, and even more so when the fictional universe to be developed is shared, as Carrasc and Martinèz (2024) point out:

> The time and temporal complexity of cities allow stories to be told with a rich historical context and visions of the future to be projected by introducing strategies such as retrospection, anticipation or anachronism. These strategies reflect the duality of urban spaces, where historical monuments coexist with futuristic architecture, creating a narrative that encompasses the past, present, and future. (Carrasc and Martinèz, 2024, p. 190)

In the HYP encyclopaedia, which is essentially uchronian in nature, the elements of retrospection, anticipation and anachronies are present and reconstruct not only a narrative that encompasses the past and the present, but also the diverse scattered pasts of various cities, which find in the Winepunk universe a pretext for recovering events and figures that the national oral tradition tends to forget or has already forgotten, although culturally the traces still carry weight (see the popular preservation of the name of the Crystal Palace). In particular, it can be observed that the recovery of intangible culture is more solid when it is associated with an event or historical figure preserved for local appreciation, as in the case of Alberto Souto.

Finally, it should be noted that although the encyclopaedia is creative writing, it includes images associated with each micro-story. In this way, the visual communication of the material and immaterial heritage content of this collaborative cultural object adds parallel meaning, synergy and even contrast to the inter and intrarelationship between history and image. This is particularly important for attracting young audiences, as Peña-Acuña and Alfonso Jaramillo (2024) have concluded. These authors also highlighted the variety of narrative approaches as part of the creative appeal of cities:

> Contemporary visuality, influenced by the dynamics of social media, demands pedagogical approaches that not only consider visual aesthetics but also nurture a critical understanding of how meaning is constructed and disseminated through images. (Peña-Acuña and Alfonso Jaramillo, 2024, p. 62)

5.2. Conclusions

This work explored a collaborative creative writing theme associated with three specific cities (Porto, Vigo and Paris). After defining the selection and curation criteria, sixteen original stories were analysed that connect the cities with themselves or with each other, including tangible and intangible heritage in their narratives. Not only were the factors underpinning the preference for communicating tangible and intangible heritage through collaborative creative writing identified, but it was also possible to define groups within these factors. Evidence was also found that there could be more. This will only be verified as more microfictions become available for analysis. The analysis demonstrated the cultural capacity, especially in its popular aspect, of alternative history as a vector for the preservation and communication of intangible heritage.

6. Acknowledgements

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