INDEX

Note: Page numbers followed by "*n*" indicate notes.

A-1 activism, 77–78
Academia, 208
Academics, 191–192
  annotation for, 71–72
Activist academy, 192–193
  answers, solutions, imaginations, 202–205
  questions, queries, reflections, 193–202
Adversaria, 78
Aesthetic counter, 212
Aesthetic moment, 208–209, 213, 219
Affective feminist solidarity, 106
Affinity spaces, 176
Allowing vulnerability to flourish, 220–222
Alms, 98–100
Amateurish stories, 117
American Standard Code for Informational Interchange (ASCII), 79–80
Anecdotes, 135
Annotation, 67–68
  for academic, 71–72
  for artist, 75–77
  for medical sonographer, 74–75
  methodology, 69
  sister texts, 77–88
  for software engineer, 72–74
Annotative practice, 80
Anti-property approach of mycelium, 172
Anxiety, 19
Appreciating sensory cues, 210
  in researcher–researched relationship, 215–217
Art as Experience, 59
Art of Management conference, 9
Art practice, 86
Artist, annotation for, 75–77
Arts-based methods, 26
At the Fringe, 25, 38–41
  non-writing, 44–48
Auto-affection, 174
Auto-ethnography, 58–59, 212–213
Axe returns, 106

B-1 time, 78–79
B-2 expression, 79–80
'Beauty of true community', 172
Building the Anti-Racist Classroom, 83
'Burden of representation', 57

C-1 space, 80–81
C-2 becoming, 81–82
C-3 sister texts, 87–88
Cannibalism, 160, 164–165
Castigation, 106
Climate change, 57
Co-operation, 8
Collaboration, 1–2, 4–5
Collaborative participation, 8
Collaborative process, 132
Collective feminisms, 22
Comics, 86–87
Communication, 160, 166
Community Arts project, 82–83
Community organisations, 204
Consanguine white race, 20
Consensus-based process, 80
Consumerism, 203
Coping with restrictions, 152–155
Cordyceps attack, 168–170
Corporate feminism, 18
Corporate storytelling, 64*n*1
Creative writing, 117

Critical Management Studies (CMS), 92, 133, 146–147
  alms, 98–100
  axe returns, 106
  ethnography, 146, 152–155
  freedom, 108–109
  pure element of fear, 105–106
  school of dreams, 97–98
  theory, 100–105
  writing differently, 155–157
Culture and Organization, 9

D-1 methodology, 82–83
Dialectical approach, 168
'Dirty writing', 116–117
Distribution of food, 203

E-1 audience, 83–85
Eagleson's Law of Programming, 72
Emancipation Activism A-Call-to-Arms Écriture Féminine, 97–98, 109
Embodied art criticism, 84
Emojis, 74, 79, 84
Emoticons (emotional icon), 79
Endnotes, 80
Enzymes, 164
Ethnographers, 146, 148
Ethnographic care of anonymity, 154
Ethnographic ethics, 146
Ethnography, 58–59, 146, 157
  in CMS, 146, 152–155
  leaving, 152–155
Expansion, 160, 162–164
Experiential *gestalt*, 56
Explosion of creative energy, 48*n*2

F-1 art practice, 86
F-2 words and image, 86–87
Fantasy, 56
Fares, Imad, 150
Fear, pure element of, 105–106
Female-canine companionship, 218–219
Feminist
  collaborative work, 133
  duoethnography, 133–135
  praxis, 22
  writing, 17–23
Fiction
  crossroads of, 119–126
  writing textbook propelled by, 117–119
Fictional story, 118–119, 124–127
Fictional writing, 114
Fictocriticism as call for writing differently, 115–117
Flashes, 135
Fleshing out research, 32–38
Food waste, 203
Footnotes, 80
Fragments, 135
Free shop, 202
Freedom, 108–109
Fringe, 48*n*1, 49*n*8
  cutting, 51–53
  production, 25

Gardening, 99
Gender
  gender-focussed transnational analysis, 21
  migration, 21–22
  structures, 123
Gender, Work and Organization conference, 10
Genre-blurring, 116
Global North, 17
Global South, 17
Globalisation, 17
Good social science, 2–3
Google documents, 80
'Grab time' for volunteers, 197
Grand story, 57
Growth ideology, 203

'Hard graft', 138
Harding, Nancy, 2–3, 6–7, 10
'Health and well-being', 57
Helin, Jenny, 1–2, 5–6, 9
Higher Education Act, 143*n*1
Human Relations, 10
'Human–technology' interaction, 54, 56

'I-identity', 174
Iconoclasm, 78
Inequality, 203
Information, 162

Intellectual bottleneck, 61–62
Intersectionality, 19

Knowledge, 132–135, 141

Learning to labour, 137–138
Lilac invitation, 108
Literature, 114–115

Marginalia, 80
Mark, Magic, 150
Masculine common sense, 123–124
Massospora cicadina attack, 170–171
Materialism, 198
Medical sonographer, annotation for, 74–75
Memory/memories, 142–143
  texts, 135
  work, 133–135
#MeToo movement, 77
Micro-revolutions, 2
Misogyny, 107
Modern China, 15
Mycelic
  cannibalism, 165
  exploration, 178
  feeling, 175
  individualism, 166–167
  performance and ritual, 176–178
  politics, 168
  practice, 160, 171–172
  spores, 163
  writing, 171–176
Mycelium, 83, 160, 162, 168
  attack of Cordyceps, 168–170
  mapping whilst moving, 167
  Massospora cicadina attack, 170–171
  performance, 161
  phases in life and death, 160, 163–167
  in silent demonstration against beggar law, 177
  steps to mycelify yourself, 179

Neo-liberal feminism, 18
Neo-liberalism, 21
Non-writing At the Fringe, 44–48
Nutrition, 162
NVivo, 82

Object, 60
On the fringe, 25–31, 41–44
  fleshing out research, 32–38
Open end, writing with, 124–126
Organisation theory textbooks, 123
Organisational analysis, 21
Organization Studies, 10
Out of hiding, 108–109
Overproduction, 203

Page-turner, 114
Parasites, 169
Passing, 139–141
Patriarchy, 92–93, 108–109
Performance appraisal systems in academia, 61
Positionality, 93
Poverty, 203
Presumed utility, 169
Psychoanalysis, 82
Pullen, Alison, 1, 3–5, 7–8, 9–11

Reactive writing, 172
Reflexivity, 22, 58, 141–142
Remembrance, 141–142
Representational feminine, 106–107
Research, story writing in, 58–59
Researcher's self, 58
Researcher–researched relationship, 215–217
Researching 'flesh in relation to flesh', 217–220
Resonance, writing with, 121–124
Revolt of the Last Pig, Lyse Nætter Festival (2018), 161
Romas, 160
Russell Group universities, 143*n*1

School of Dreams, 97–98
Science, 114–115
  needs stories, 62–64
Scientific community, connecting to, 55–57
  story writing in research, 58–59
Self-doubt, 19
Self-identification, 86

Self-portraits of Blind Painters, 94–97
Self-projection, 164
Self-realisation, 19
Self-referential emotionality, 58
Sense-ational theory, 124
Sensory slowness, 210
  'allowing vulnerability to flourish', 210, 220–222
  appreciating 'sensory cues', 210, 215–217
  methodology, 212–215
  researching 'flesh in relation to flesh', 210, 217–220
  sensing researcher conducts research slowly, 210–212
Sensory-based moments, 216
Sexual violence, 186–190
Simultaneity, 21–22
Sister texts, 77–88
Snapshots, 135
  learning to labour, 137–138
  passing, 139–141
  working-class good girls, 135–137
Socialisation, 140
Socio-cultural norms, 21
Software engineer, annotation for, 72–74
Spatial practice, 82
Spatiality of annotation, 80
Standards of evaluation, 59
Story, 64*n*1
  as 'art' or 'science', 59–61
  science needs, 62–64
  writing in research, 58–59
Storytelling, 57, 64*n*1
Street performers, 146–147
  Imad Fares, 150
  investigating activity of, 147–152
  Magic Mark, 150
  Władysław Tomczyk, 151–152
Subjectivity, 76–77
Summer Solstice (2017), 217
Surplus food, 203

Teaching, 115
Textbook syndrome, 114
The Last Pig (2018), 178
The List, 78
Theology, 198
Theory, 23, 100–105
  crossroads of, 119–126
Tomczyk, Władysław, 151–152
'Tractor Dad' story, 55–56, 63–64, 64*n*3
Transnational analysis, 19
Transnational migration, 21–22
  studies, 17
Transnational motherhood, 20
Turntable, 44–48, 49*n*9

Unmanaged organization, 56

VIDA, 110*n*5
Vignettes, 22, 135
Voice, 133
  writing with, 119–121

Whatsapp, 80
White Pube, 84–85, 89*n*25
Winter Solstice (2016), 176
'Win–win' solution, 203
Witches' circle, 160, 165, 168, 176
Working-class
  good girls, 135–137
  students, 140
Writing, 133
  with open end, 124–126
  practice, 58
  reflections on engaging in, 119
  with resonance, 121–124
  slowly through vulnerability, 222
  textbook propelled by fiction, 117–119
  with voice, 119–121
Writing differently, 1–3, 9, 22, 49*n*5, 68, 155–157
  fictocriticism as call for, 115–117
  way to learn and to engage in learning, 126–127

Zazen' meditation, 174