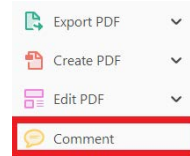


USING e-ANNOTATION TOOLS FOR ELECTRONIC PROOF CORRECTION


Required software to e-Annotate PDFs: **Adobe Acrobat Professional** or **Adobe Reader** (version 11 or above). (Note that this document uses screenshots from **Adobe Reader DC**.)
 The latest version of Acrobat Reader can be downloaded for free at: <http://get.adobe.com/reader/>

Once you have Acrobat Reader open on your computer, click on the **Comment** tab (right-hand panel or under the Tools menu).


This will open up a ribbon panel at the top of the document. Using a tool will place a comment in the right-hand panel. The tools you will use for annotating your proof are shown below:



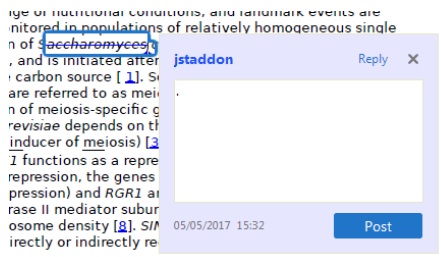
1. Replace (Ins) Tool – for replacing text.

 Strikes a line through text and opens up a text box where replacement text can be entered.


How to use it:

- Highlight a word or sentence.
- Click on .
- Type the replacement text into the blue box that appears.


Experimental data if available. For ORFs to be had to meet all of the following criteria:



2. Strikethrough (Del) Tool – for deleting text.

 Strikes a red line through text that is to be deleted.


How to use it:

- Highlight a word or sentence.
- Click on .
- The text will be struck out in red.



Experimental data if available. For ORFs to be had to meet all of the following criteria:

1. Small size (35–250 amino acids).
2. Absence of similarity to known proteins.
3. Absence of functional data which could not be the real overlapping gene.
4. Greater than 25% overlap at the N-terminus terminus with another coding feature; over both ends; or ORF containing a tRNA.

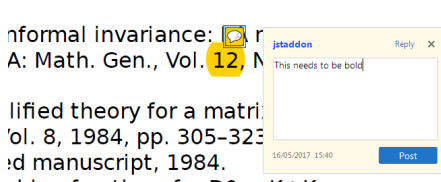
3. Commenting Tool – for highlighting a section to be changed to bold or italic or for general comments.

 Use these 2 tools to highlight the text where a comment is then made.

How to use it:


- Click on .
- Click and drag over the text you need to highlight for the comment you will add.
- Click on .
- Click close to the text you just highlighted.
- Type any instructions regarding the text to be altered into the box that appears.

Informal invariance: [1] or A: Math. Gen., Vol. 12, N




...lified theory for a matrix. 'ol. 8, 1984, pp. 305–323. ...d manuscript, 1984. ...ching fractions for D0 → K+K ...lation in D0 decays' Phys

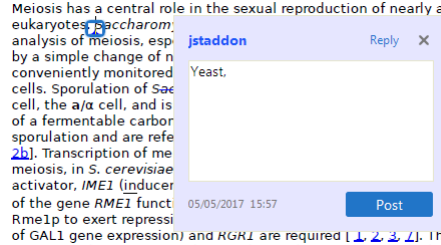
4. Insert Tool – for inserting missing text at specific points in the text.

 Marks an insertion point in the text and opens up a text box where comments can be entered.

How to use it:


- Click on .
- Click at the point in the proof where the comment should be inserted.
- Type the comment into the box that appears.

Meiosis has a central role in the sexual reproduction of nearly all eukaryotes. Saccharom...




... or det ... trig ... its are ... us sin ... ne ty ... the a ... only d ... c gen ... tion d ... ional ... ne pro ... DNA-l ... ve req ...

5. Attach File Tool – for inserting large amounts of text or replacement figures.

 Inserts an icon linking to the attached file in the appropriate place in the text.


How to use it:

- Click on  .
- Click on the proof to where you'd like the attached file to be linked.
- Select the file to be attached from your computer or network.
- Select the colour and type of icon that will appear in the proof. Click OK.


The attachment appears in the right-hand panel.

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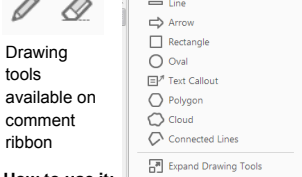
6. Add stamp Tool – for approving a proof if no corrections are required.

 Inserts a selected stamp onto an appropriate place in the proof.

How to use it:

- Click on  .
- Select the stamp you want to use. (The **Approved** stamp is usually available directly in the menu that appears. Others are shown under *Dynamic, Sign Here, Standard Business*).
- Fill in any details and then click on the proof where you'd like the stamp to appear. (Where a proof is to be approved as it is, this would normally be on the first page).

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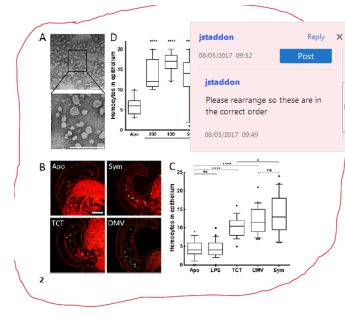


7. Drawing Markups Tools – for drawing shapes, lines, and freeform annotations on proofs and commenting on these marks.

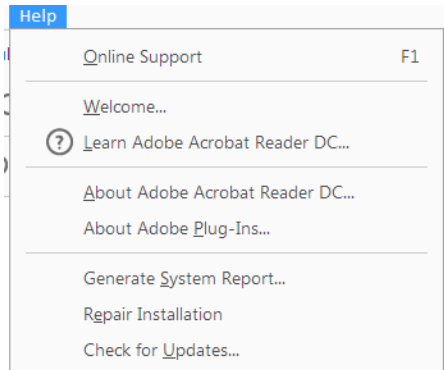
Allows shapes, lines, and freeform annotations to be drawn on proofs and for comments to be made on these marks.

How to use it:

- Click on one of the shapes in the **Drawing Markups** section.
- Click on the proof at the relevant point and draw the selected shape with the cursor.
- To add a comment to the drawn shape, right-click on shape and select **Open Pop-up Note**.
- Type any text in the red box that appears.



For further information on how to annotate proofs, click on the **Help** menu to reveal a list of further options:



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During the copyediting of your manuscript, the following queries arose.

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2	AUTHOR: Please provide missing affiliation details.	
3	AUTHOR: Please check and approve the opening paragraph, as suggested by Editor-in-Chief and add further if required.	

The temporal dimensions of *Thinking Black*: a comment

1 2 Kennetta Hammond Perry

Abstract

This commentary was delivered at the 2019 Historical Research/Wiley Lecture at Queen Mary University of London on 6 June 2019. It was followed by a conversation with Rob Waters.

Without a doubt, Rob Waters's *Thinking Black: Britain, 1964–85* is a tour de force. What Waters has accomplished is a stunning achievement that powerfully locates the political and politicized modes of 'thinking black' as part of a broad set of strategies for decoding, articulating and challenging many of the conditions that marked living in and living out the process of decolonization and the end of empire on the ground and in the 'everyday' in Britain. While the notion of 'thinking black' may conjure a type of abstraction disembodied from material realities, Waters demonstrates, through a focus on what he describes as the long nineteen-seventies, that this means of engaging the world involved wide-ranging, and sometimes contentious ways of being, ways of seeing, ways of (re)imagining, ways of critiquing, ways of knowing and ways of interpreting. In this regard, Waters succeeds in rightfully mapping the various intellectual projects that underpinned black political work in all of its many forms. Readers are taken on a journey that moves from spaces like local community centres, to courtrooms, bookshops and supplementary schools. They are able to see how routes of becoming black and articulating the dimensions of blackness were on display in the pages of grassroots publications; at venues marketing versions of black style; in the organizing strategies of black women's collectives; in black parents' visions of a just and democratic education for their children; and in the responses to state violence and urban rebellion.

Revisiting, but also extending in important ways some of arguments presented in the book, in his *Historical Research* lecture Waters draws our attention to the role of temporality and the ordering and fashioning of time as a 'domain of political experience'. In reflecting on both the structure of historical time as well as the (re)construction of time as a tool, and in some cases, a political weapon of historicizing experiences 'past', 'present' and 'future', Waters makes instructive and insightful use of a growing body of scholarship which explores how imaginaries of historical time have been marshalled to create emotive memories that activate certain kinds of 'pasts' for various political ends in the present in anticipation of desired futures.¹ In his work *Freedom Time* on Aime Cesaire and Leopold Senghor, Gary Wilder in particular plays with this idea which is in conversation with *Thinking Black*. Both Wilder and Waters offer object lessons illustrating how historians can attempt to make sense of the ideas and activities of historical subjects who operated in ways that were clearly ahead of or outside of their time, yet in the same instance were well aware of the urgency of making use of, and actively creating a usable past for their present.

¹ Examples include B. Schwarz, *Memories of Empire*; Wilder, *Freedom Time*; Y. Bonilla, 'The past is made by walking', *Cultural Anthropology*, xxvi (2011), 313–39.

2 The temporal dimensions of Thinking Black

1 This connection is vividly made in Waters's discussion of the organizing moment
2 associated with the Black People's Day of Action following the New Cross Massacre in
3 1981. Aside from being a historic moment in terms of the actual numerical gathering of
4 thousands of people who had been mobilized to take to the streets of London to protest
5 and foretell of what could happen if 'Justice Na Come', Waters insists that what was also
6 palpable in the moment was a sense that the people involved felt and knew they were, as
7 the poetry of Linton Kwesi Johnson described, 'mekkin histri'.² They did this by
8 simultaneously acknowledging, producing and perhaps most importantly, interpreting a
9 past that was ongoing yet requisite for future moments of claim-making and political
10 struggle. To be sure, I think the very fact that we refer to that tragedy as the New Cross
11 *Massacre* – a term that conveys a type of violence that is often regarded as immoral and
12 deliberative in its assault on those deemed innocent, vulnerable and or powerless – is
13 quite telling. It aligns with the political lens through which black communities framed
14 the deaths of thirteen black children and signposts how activists shaped a contemporary
15 lexicon about the moment and its political meaning that could be repurposed over time
16 as a way of thinking about the events that had transpired for a future generation to
17 understand. One would be hard pressed to imagine an 'official' or state engineered
18 archive documenting these same series of events that might explicitly articulate the same
19 language if that was all that historians and history-seekers had to work with to understand
20 this period in British history. And as Waters shows through an exchange between Andrew
21 Salkey and Jessica Huntley, anticipating these types of futures which were tethered to the
22 work of 'thinking black' was critical. In a note to Huntley following attacks on the
23 bookshop that she had established with her husband Eric Huntley, Salkey suggested that
24 the documents and other ephemera that Huntley was collecting, which later became
25 part of one of the most important archives of black political life during this period,
26 would be the very thing that would offer a roadmap for researchers in the future to
27 evidence the existence and nature of racism and fascism in Britain. So, as Waters insists,
28 it is important to acknowledge the prescient recovery and interpretative work
29 accomplished by what 'thinking black' meant in the long nineteen-seventies.

30 From my view, the arguments that Waters draws us to from his larger project about the
31 relationship between articulations of the 'past', the 'present' and 'future' as entities that
32 could be 'bound together' in notions of 'thinking black' raise fundamental questions
33 about the political project of making history or what Dipesh Chakrabarty has described
34 as the 'artifice of history'.³ Who gets to decide that which is historical? Who gets to
35 make claims upon the power to mark/unmark and or demarcate time and how do those
36 claims gain legitimacy through acts of memorialization, preservation and selective
37 recovery in the present? Thinking specifically about these issues in relation to the context
38 in which Waters situates his work, I think we should also ask who needs empire's end and
39 on what terms? And who gets to decide when the afterlife of empire begins and ends?

40 In his lecture, Waters makes several references to the ways in which time 'sped up' at
41 the end of the nineteen-sixties. He also writes that in thinking about the ways in which
42 activists, organizers and intellectuals attempted to create a 'past' that was germane to
43 the present and looked back from the future, 'a sense of historical time sped up pervaded
44 the drive to record every instance of struggle that defined black life in Britain during the
45 long nineteen-seventies', and that 'history was made fast'. Here, I think, Waters makes an

47 ² Kwesi Johnson, *Making History*.

48 ³ D. Chakrabarty, *Provincializing Europe: Postcolonial Thought and Historical Difference* (Princeton, N.J., 2007 edn.),
49 ch. 1.

important point about the pace in which time is being marked and the sense of urgency driving those committed to ‘thinking black’. But I also think that it is important to acknowledge the work of a type of refusal of a kind of colonial ordering of time, where the present is contingent upon a strict dislodging, and to some extent a forgetting or even disavowal of the past coupled with a future that is not yet realized, unknowable or unthinkable in the present. In this sense, I see the temporal implications of ‘thinking black’ as a means of recalibrating knowledge through the collapsing or undoing of certain boundaries of time that have been used to silence the ways that certain pasts are still active in the present.⁴

Waters’s discussion of invocations of slavery and enslavement as an ‘unfinished past’ is quite instructive on this point. As I read about the young man interviewed in Birmingham in 1978 who explained how the feelings that define ‘the days of slavery’ are still discernible – ‘the same oppression then is the same oppression now, only a different form’, it made me think of the ways in which Water’s work urges a conversation between scholars who are tracking and interrogating the afterlives and echoes of empire and those who are working through chronicling and making legible the afterlives of slavery in the present. In her oft-cited formulation of the ‘afterlife of slavery’, Saidiya Hartman explains:

If slavery persists as an issue in the political life of black America, it is not because of an antiquarian obsession with bygone days or the burden of a too-long memory, but because black lives are still imperiled and devalued by a racial calculus and a political arithmetic that were entrenched centuries ago. This is the afterlife of slavery—skewed life chances, limited access to health and education, premature death, incarceration, and impoverishment.⁵

Hartman writes primarily with an orientation towards explaining the interdependence of past and present as it pertains to realities shaping black life as routed historically through an American context. However, because the structures and racial logics that governed and facilitated enslavement were formed within the same transatlantic circuits of exchange, knowledge production, forced migration, human commodification, violence, protest, refusal and resistance that encompassed the making of black life in the British empire, her insights are apropos to deciphering the messages contained in the 1978 interview with the young man who recognized congruencies and continuities between his present and a black past marked by the condition of enslavement. Indeed, reading his remarks through Hartman’s call to recognize the afterlives of slavery as they manifest in the landscape of a familiar, yet distinctive twenty-first century hostile environment shaped by the politics of Brexit is a reminder of why the history of ‘thinking black’ in Britain is still exigent and necessary in our present.

⁴ Studies that explore how the marking of time has functioned as a resource for upholding and resisting racialized post/colonial dominance include C. Fleming, *Resurrecting Slavery: Racial Legacies and White Supremacy in France* (Philadelphia, Pa., 2017) and G. Nanni, *The Colonisation of Time: Ritual, Routine and Resistance in the British Empire* (Manchester, 2012). This theme is implicit in work by Sruat Hall (see S. Hall with B. Schwarz, *Familiar Stranger: a Life Between Two Islands* (Durham, N.C., 2017).

⁵ S. Hartman, *Lose Your Mother: a Journey across the Atlantic Slave Route* (New York, 2007), p. 6.

MARKED PROOF

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<i>Instruction to printer</i>	<i>Textual mark</i>	<i>Marginal mark</i>
Leave unchanged	... under matter to remain	Ⓟ
Insert in text the matter indicated in the margin	∧	New matter followed by ∧ or ∧ [Ⓢ]
Delete	/ through single character, rule or underline or ┌───┐ through all characters to be deleted	Ⓞ or Ⓞ [Ⓢ]
Substitute character or substitute part of one or more word(s)	/ through letter or ┌───┐ through characters	new character / or new characters /
Change to italics	— under matter to be changed	↵
Change to capitals	≡ under matter to be changed	≡
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Change to bold type	~ under matter to be changed	~
Change to bold italic	≈ under matter to be changed	≈
Change to lower case	Encircle matter to be changed	≡
Change italic to upright type	(As above)	⊕
Change bold to non-bold type	(As above)	⊖
Insert 'superior' character	/ through character or ∧ where required	Υ or Υ under character e.g. Υ or Υ
Insert 'inferior' character	(As above)	∧ over character e.g. ∧
Insert full stop	(As above)	⊙
Insert comma	(As above)	,
Insert single quotation marks	(As above)	Ƴ or ƴ and/or ƶ or Ʒ
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Insert hyphen	(As above)	⊥
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Close up	linking ○ characters	Ⓞ
Insert or substitute space between characters or words	/ through character or ∧ where required	Υ
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