Over the summer of 2025, June, July and August, I conducted a thorough archival research in certain repositories in India to advance my project titled *Partitioned Narratives on Screen: Bengali Cinema across Borders and Identities, 1947–71*. This project takes into account post-Partition Bengali cinema originating in both India and East Pakistan, focusing on how filmmakers, audiences, and cultural institutions negotiated regional identity, national narratives, and the lingering effects of an unforeseen split. My summer fieldwork, supported by IRIS and BLAC Foundation along with utmost assistance extended by the Department of History, UW-Madison, enabled me to access some critical archives in Pune, Delhi, and Calcutta, to delve into primary sources essential for tracing the production culture, circulation, and reception of the films in question in the post-1947 period. This fieldwork will directly inform a section of my dissertation's microhistorical approach, which is to situate *Bangla* (Bengali) cinema within broader cultural and political transformations in South Asia.

I have spent two months at the National Film Archive of India (NFAI) in Pune, working with their microfilm collections of some Bengali and Hindi film magazines, *Obhinoy-Darpan*, *Chitrabani*, *Chhobi o Gan*, and *Filmindia,* to name a few. The periodicals helped me see rich documentation of the discussions of premieres, censorship debates, technical staff migration across borders, audience reception and promotional strategies. I have reviewed issues spanning the late 1940s through the 1960s, undertaken notes and compiled a log for me to track recurring themes, regional variations and significant cross-border influences. This investigation allowed me to identify patterns in audience engagement, publicity materials and portrayal of the margins. Besides the textual materials, I catalogued several references to posters, booklets, and other fleeting publicity items housed at the Film archive, which, I believe, will provide insight into the material culture of films, from creation to consumption.

After Pune, I spent about 10 days in Delhi, consulting the National Archives of India and the Pradhanmantri Sangrahalaya (PMML) housed in Teen Murti , along with private papers housed at the National Archives Record Centre in Bhubaneswar. Here, I dedicated my time and efforts on collecting policy documents, mail correspondence, and digitizing the private papers of some key historical actors. These sources are vital for placing the filmic material within broader socialist state building and cultural policy frameworks of post-independence India. By analyzing references to regulatory orders, debates over circulation restrictions, and state involvement in the industry, I tried to get a clearer understanding of the political and institutional contexts in which a significantly rich regional industry, Bengali cinema, operated. Delhi research rounded off my earlier findings, allowing me to link magazine discourse to official policies and the administrative mechanisms shaping the cultural production.

I also got to spend some time in Calcutta, where I visited my alma mater, the Jadavpur University. The campus hosts a rich Media Lab at the moment, and I got to see some digitized issues of *Chitrabani*, some rare collections, which I would not have found elsewhere. I could also speak to some senior scholars at the university, who work in the relevant fields. Calcutta and Pune collections enhanced my ability to trace the complex interplay between regional identity and national cinema narratives, a central concern of my dissertation.

I am deeply grateful for the generous support that made my summer 2025 fieldwork in Pune, Delhi, and Calcutta possible. This experience has enriched my understanding of the regional, along with the transnational dimensions, of Bengali film culture, and it has enabled me to move confidently toward my preliminary examinations and eventual dissertation writing.

To sum up, I located and documented rare post-Partition periodicals, private correspondence, and policy documents that had previously been ‘silent’ or underutilized in the existing scholarship. I believe my sources will be able to provide some new insights into the material conditions of film production, distribution, exchange of resources as well as some regional and cross-border negotiations of identity based on language and nationalism. The fieldwork also strengthened my methodological expertise in archival research, source evaluation and data organization, which are essential for my forthcoming dissertation chapters and research candidacy. Parts of my work are based on micro-history, and the valuable private papers I could access will be the most critical in framing the sections of my writing.

Thank you once again from the bottom of my heart for your generosity and also for investing in my research.