



SPICE

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NATIONAL INSTITUTE OF AGRICULTURAL EXTENSION MANAGEMENT

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Foreword



"Born in September 2002, the SPICE newsletter, a visionary endeavor by the esteemed Director General of the National Institute of Agricultural Extension Management (MANAGE), has blossomed into a vibrant testament to the institute's preeminence in agribusiness management.

Initially a nascent endeavor, akin to a delicate sapling, SPICE has matured into a robust chronicle, reflecting the kaleidoscopic tapestry of student life at MANAGE. This eclectic compendium showcases the multifaceted talents of the student body, seamlessly intertwining agricultural acumen with the dynamic landscape of the agri-business industry.

Within SPICE'S pages, one can discern the pulsating rhythm of MANAGE, a microcosm of intellectual discourse and creative expression. Now under the stewardship of the Literary Club, aptly named 'Team Pratibimb' (Reflection), SPICE continues to serve as a beacon, illuminating the vibrant tapestry of the PGDM-ABM program."

**Literary Club, MANAGE
(Team Pratibimb)**

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*The
Article
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The Art of Negotiation: Lessons from Theatre and Literature

~GantaJanardhana Naidu

Negotiation is often imagined as a game of numbers, contracts, and calculated offers. Yet, beneath the surface, it is a performance—part logic, part drama, and part storytelling. In India, the link between theatre, literature, and negotiation is not new. For centuries, our cultural traditions have shown that persuasion and dialogue are as much about rhythm and emotion as they are about facts.

The Stage of Dialogue in Indian Tradition



The *Natya Shastra*, an ancient Indian text on theatre written by Bharata, describes drama as a mirror of life. Interestingly, the same can be said about negotiation—it is a performance where multiple parties, each playing a role, seek to move the story forward. Just like an actor studies the audience before delivering a line, a negotiator studies the other side before making an offer.

Take, for example, *sabhas* (village councils) in rural India. Disputes were settled not in courts but through debate, dialogue, and compromise. Much like a play, these meetings had characters—the elder,

the complainant, the defender—and an audience. The outcome depended not just on truth but on how convincingly it was expressed. Negotiation here was theatre in its purest form: words, tone, and timing carried as much weight as facts.

Literary Roots of Persuasion

Indian epics are filled with negotiations. In the *Mahabharata*, Krishna's mission to prevent war is perhaps the most famous negotiation in literature. His arguments balance reason, morality, and emotional appeal, yet the Kauravas' refusal shows that even the finest negotiator cannot succeed if the other side lacks intent. In the *Ramayana*, Hanuman's dialogue with Ravana is another example: persuasion grounded in moral clarity, yet adapted to context.

These stories highlight two eternal truths of negotiation—one, that it is never only about interests but also about relationships; & two, that success requires reading the human mind as much as the situation.

Negotiation in Modern India

India's freedom struggle offers striking parallels. Mahatma Gandhi's negotiations with the British were not backed by armies or wealth but by moral force and symbolic acts, like the Salt March. Gandhi used language as theatre—nonviolent protest as performance—to reshape the power balance. His approach shows that negotiation need not be aggressive; it can be transformative when built on values and collective belief.

In corporate India, too, negotiation is often a theatre. Think of merger talks between large firms—boardrooms become stages, CEOs and lawyers the actors, shareholders the audience.

Timing, body language, and silence can be as influential as financial spreadsheets. In fact, many Indian companies today train managers using role-plays, borrowing directly from theatre. The logic is simple: to negotiate well, one must understand human behaviour, and theatre offers a rehearsal ground for just that.



What MBAs Can Learn

For MBA students, the lesson is clear: negotiation is not just about preparing arguments, but about presenting them effectively. Consider a placement interview—it is itself a negotiation between student and employer. The student must balance confidence with humility, ambition with realism, much like an actor balancing emotions on stage.

Theatre techniques such as improvisation can also sharpen negotiation skills. When a deal takes an unexpected turn, the ability to “think on your feet” becomes invaluable. Similarly, literature teaches empathy—stepping into the shoes of another character, or in this case, another stakeholder.

Conclusion: Every Deal is a Story

Ultimately, negotiation is not a cold transaction; it is the art of storytelling. Each party comes with a script, but the final act is written together. Indian theatre and literature remind us that human connection—voice modulation, empathy, narrative framing—often matters more than technical detail.

Whether in a village panchayat, the halls of Parliament, or the boardrooms of Mumbai, negotiation is a stage where performance and persuasion meet. For the Indian MBA student stepping into a world of complex deals, remembering the theatre of dialogue may well be the difference between failure and success.

Poetry of Productivity: Can Creativity Improve Efficiency?

~ Chelliboyina Hari Priya

When we think of productivity, the first images that come to mind are spreadsheets, deadlines, and long working hours. In management schools and corporate corridors, efficiency is often equated with discipline and output. But India, with its long tradition of poetry, art, and improvisation, offers a refreshing reminder: creativity can be a powerful driver of productivity.

India's Tradition of Creative Productivity

India has always valued imagination as a tool for problem-solving. The concept of *jugaad*—finding simple, frugal, and inventive solutions—reflects how creativity translates directly into efficiency. A villager using a bicycle as a water pump or an innovator building a low-cost incubator are not just acts of ingenuity; they are examples of how productivity can thrive in creative spaces.



Poets and writers have also embodied this. Rabindranath Tagore, while composing thousands of poems and songs, simultaneously managed Santiniketan and championed educational reform.

His creativity was not separate from his productivity—it was the very fuel that sustained it. Similarly, innovators like M. S. Swaminathan, the architect of India's Green Revolution, showed how scientific creativity could transform national productivity.

Creativity in the Corporate Workplace



In today's corporate India, creativity is no longer a luxury; it is a necessity. Bengaluru's IT companies host hackathons where engineers are given freedom to “play” with ideas, often resulting in breakthrough solutions. Infosys's innovation labs, for example, encourage teams to think beyond daily deliverables, recognizing that creative exploration can produce more efficient systems and technologies in the long run.

Even in traditional industries, Indian companies are embracing creativity. Tata Group's innovation programs invite employees at all levels—not just managers—to pitch new ideas. This openness not only sparks innovation but also improves morale and efficiency, as employees feel valued and motivated.

The Poetry of Problem-Solving

Poetry and productivity may sound worlds apart, but they share a common principle: economy of expression. A good poem captures profound meaning in just a few lines, just as a good manager achieves goals with minimal waste of resources. When an MBA student crafts a sharp case analysis or a start-up founder writes a lean business plan, they are engaging in a poetic act of distillation—finding clarity in complexity.

In fact, many creative exercises, like writing short poems or sketching ideas, can boost workplace focus. They encourage right-brain thinking, which helps managers see connections between ideas that traditional logic might miss. This is why companies globally, and increasingly in India, are using theatre workshops, storytelling sessions, and art-based interventions to train leaders.

Balancing Deadlines with Creativity

A common myth is that creativity slows down productivity. In reality, the opposite is true: creativity helps meet deadlines more efficiently. Consider the Indian advertising industry. Campaigns that capture public imagination—like Amul's witty hoardings or Fevicol's clever ads—often emerge from teams that brainstorm beyond conventional formats. Their creativity ensures higher impact with fewer resources.

For MBA students juggling assignments, creativity can also make work faster. A visually engaging presentation, for instance, may communicate an idea more effectively than pages of text. Similarly, using a story to explain a financial model can make it easier to present and defend under pressure.

Productivity as a Human-Centered Goal

From an Indian perspective, productivity should not be seen only as output per hour but also as meaningful impact. A farmer improvising with tools, a teacher designing engaging lessons, or a student writing a reflective poem—each is being productive by creating value. Efficiency is not about working harder but about working smarter, and creativity is the shortcut.

This aligns with ancient Indian philosophy too. The Bhagavad Gita emphasizes karma yoga—performing work with mindfulness and creativity, not mechanical repetition. In modern workplaces, this translates into integrating imagination with action.



Conclusion: The Creative Edge of Efficiency

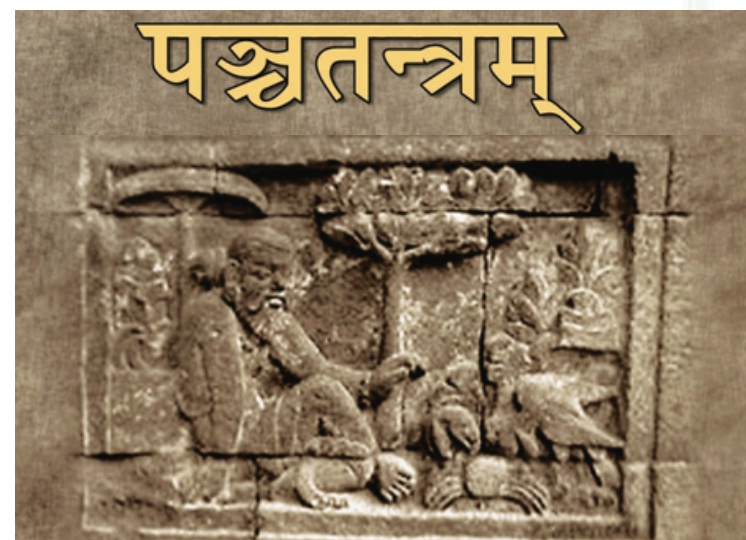
For India's new generation of managers, the biggest challenge is balancing the pressure of deadlines with the need for fresh thinking. The lesson from our cultural and corporate landscape is clear: creativity does not compete with productivity—it enhances it. Poetry teaches brevity, art teaches perspective, and storytelling teaches connection. Together, they remind us that efficiency is not merely about cutting costs or saving time, but about doing things in a way that is impactful, innovative, and inspiring.

From Panchtantra to Harvard: Ancient Wisdom in Modern Business

~Antriksh Tyagi

When people speak of management education today, they often point to global case studies, Harvard classrooms, or corporate success stories. Yet long before these models emerged, India had already developed its own unique ways of teaching leadership and decision-making. Through storytelling, parables, and philosophical texts, Indian traditions conveyed timeless lessons in governance, strategy, and human behavior. The Panchtantra stands at the heart of this tradition, reminding us that business wisdom can be ancient and modern at once.

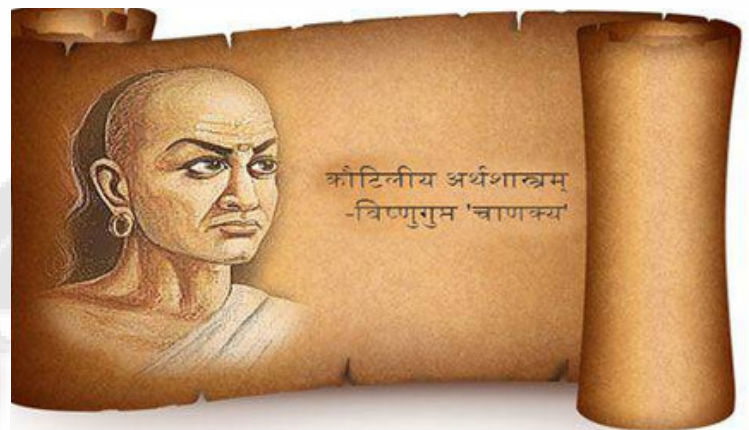
The Panchtantra as a Guide to Strategy



Written over two millennia ago, the Panchtantra was intended to train young rulers in the art of statecraft. Rather than dry instruction, it used lively fables where animals and humans faced moral and practical dilemmas. Each story highlighted values like collaboration, foresight, and adaptability—skills vital for survival in both kingdoms and businesses. The genius of the Panchtantra lies in its simplicity.

While modern business education uses statistics and case data, the ancient text relied on metaphors to imprint ideas deeply in the reader's mind. It offered not only instruction but also imagination—a balance that remains rare even today.

Chanakya's Arthashastra and Pragmatic Leadership



If the Panchtantra represents wisdom through stories, Chanakya's Arthashastra represents wisdom through analysis. Compiled around the 4th century BCE, it is a manual of governance, economics, and diplomacy. Chanakya emphasized long-term vision, careful resource management, and the art of building alliances.

His principles of statecraft resonate strongly with modern economic thought. For instance, his insistence on diversifying alliances can be compared to businesses diversifying supply chains or markets to reduce risk. His idea that rulers must prioritize stability and prosperity of subjects parallels today's emphasis on stakeholder well-being, not just profit.

In essence, Chanakya was one of the earliest thinkers to see leadership not as mere power but as responsibility. His pragmatism continues to inspire leaders navigating uncertainty.

Blending Ancient Wisdom with Global Practices

Today, the Harvard case method is celebrated as a pioneering way to teach business. Students learn by analysing real-world successes and failures. But when compared with Indian traditions, the method feels like a modern extension of what our ancestors practised through fables and epics.

The difference lies in style: while a Harvard case might dissect the acquisition strategy of a multinational company, an Indian tale might explain collaboration through the imagery of deer and birds escaping a hunter. Both approaches aim at the same outcome—learning how to think critically, anticipate risks, and act decisively.

What India offers, therefore, is not an alternative but a complement to global methods. Storytelling creates emotional memory, while analysis sharpens logical thought. Together, they create a more holistic approach to decision-making.

Echoes in Indian Enterprises

Even in modern times, Indian businesses often embody these ancient principles. Cooperative models like Amul thrive on collective strength, echoing Panchtantra's emphasis on unity. Visionaries such as J. R. D. Tata or Verghese Kurien combined foresight with ethical responsibility, much like the ideals promoted in classical texts.

The spirit of jugaad innovation—finding creative, resourceful solutions—also ties back to the adaptability celebrated in fables.

India's Global Contribution to Business Thought

It is telling that the Panchtantra did not remain confined to India. It was translated into Persian, Arabic, and later European languages, shaping storytelling traditions across the world. Its global journey underlines the universal appeal of Indian ideas about leadership and problem-solving.

Today, as Indian entrepreneurs and corporations expand globally, they carry with them a similar blend of tradition and modernity. The stories remind us that human behavior—trust, greed, collaboration, betrayal—remains constant across centuries, even if contexts change.

A Continuum of Wisdom

From the forests of the Panchtantra to the classrooms of Harvard, the journey of management wisdom reflects one truth: knowledge is cumulative. What ancient India achieved through fables and analysis, modern institutions formalised through case studies and frameworks. Neither is superior; both are necessary.

The Indian contribution lies in showing that leadership and strategy can be taught not just through numbers but through narratives. In this sense, ancient wisdom is not a relic of the past but a living resource for the present.

By drawing from this continuum, India can position itself not merely as a follower of global models but as a co-creator of business thought—offering lessons that are both practical and profound.

Leadership Lessons from Cinema



~ Pasupuleti Jayanth

Cinema has always been more than just entertainment. On screen, stories of struggle, vision, and transformation often mirror the challenges faced by leaders in real life. Whether it is a coach uniting a broken team, a visionary building something from scratch, or an underdog overcoming impossible odds, films capture the essence of leadership in ways that resonate deeply with audiences. In India and abroad, cinema continues to provide timeless lessons for anyone seeking to understand the qualities of true leadership.

Bollywood's Collective Vision of Leadership

Indian cinema, particularly Bollywood, often portrays leaders who inspire collective action. Unlike the lone hero narrative common in some Western films, Bollywood frequently emphasizes community and shared effort.

Take *Chak De! India* (2007), where Shah Rukh Khan plays Kabir Khan, the coach of the Indian women's hockey team. His leadership is not about being the star but about empowering others to shine. Through discipline, trust, and a clear vision, he transforms a divided group into world champions. The lesson is simple: leadership is about enabling others to succeed, not seeking personal glory.

Another powerful example is *Lagaan* (2001), where Bhuvan, a young villager played by Aamir Khan, inspires his community to take on colonial power through a game of cricket.

The film shows how great leaders articulate a vision that others can believe in, even in the face of overwhelming odds. Here, leadership is rooted in courage, persuasion, and the ability to unite people with different skills and temperaments.

In *Swades* (2004), Mohan Bhargava's journey back to rural India illustrates a different aspect of leadership—social responsibility. His story highlights that true leaders are not defined by titles but by their willingness to use their skills for the greater good. The message resonates strongly in a country where leadership often extends beyond organizations to communities and society at large.

Hollywood's Emphasis on Innovation and Resilience

Hollywood, on the other hand, often highlights individual resilience, innovation, and the struggle to challenge established systems.

In *Moneyball* (2011), Billy Beane, played by Brad Pitt, redefines the way baseball teams are built by trusting data over tradition. His story illustrates the power of challenging conventional wisdom, taking calculated risks, and leading through innovation. Leaders who dare to think differently often face resistance, but persistence and conviction can eventually change the rules of the game.

Similarly, *The Pursuit of Happyness* (2006), based on the true story of Chris Gardner, is an inspiring tale of perseverance. Gardner's journey from homelessness to becoming a successful stockbroker highlights resilience in the face of adversity.



The film reminds us that leadership often begins with leading oneself—having the courage to endure hardship and the determination to create opportunities where none seem to exist.

Cultural Contrasts in Leadership Portrayal

The contrast between Bollywood and Hollywood reflects deeper cultural values. Bollywood frequently portrays leadership as collective, moral, and community-oriented. Heroes like Kabir Khan or Bhuvan succeed because they inspire and uplift others. Their strength lies not in individual brilliance alone but in uniting diverse groups toward a common purpose.

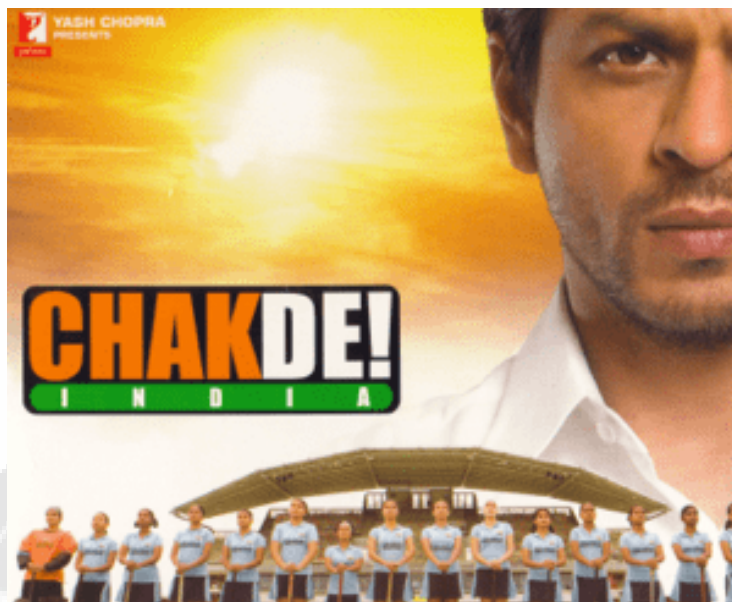
Hollywood, in contrast, often focuses on individual breakthroughs. Characters like Billy Beane or Chris Gardner demonstrate how personal conviction and grit can shift paradigms. These stories celebrate the individual's ability to overcome obstacles, innovate, and create new paths.

Both perspectives are valuable. Together, they show that leadership requires both the ability to inspire communities and the determination to stand firm as an individual against challenges.

The Universal Language of Leadership

Despite these cultural differences, the core qualities of leadership portrayed in films remain universal—vision, courage, empathy, and resilience. Whether it is a villager in colonial India convincing his neighbors to pick up a bat, or a struggling father in America refusing to give up on his dream, the essence of leadership is the same: the capacity to imagine a better future and rally others, or oneself, toward

Cinema makes these lessons accessible. Viewers may not always remember management theories, but they remember Bhuvan raising his hand to challenge the British, Kabir Khan's "sattar minute" speech, or Chris Gardner breaking down in relief after securing a job.



These images etch leadership into memory in a way no textbook can.

Reel to Real Leadership

Films remind us that leadership is not confined to boardrooms or political offices. It exists in classrooms, sports fields, villages, families, and personal struggles. By capturing human stories of vision and perseverance, cinema offers leadership lessons that are relatable and inspiring.

From Bollywood's focus on collective upliftment to Hollywood's celebration of individual grit, cinema reflects the many shades of leadership. The real world requires both—leaders who can dream boldly as individuals and leaders who can unite people as a community.

In the end, the silver screen serves as both a mirror and a mentor, showing us that leadership is not a title but a way of being—a commitment to inspire, to persevere, and to act for something larger than oneself.

Storytellers
of
MANAGE

The Last Train to Madurai



~Parimi Sai Prudhvi Srinivas

It was nearly midnight when Arjun reached the deserted platform of Tiruchirappalli Junction. The flickering tube lights threw strange shadows, and the loudspeakers kept repeating, “The Madurai Express will arrive shortly on Platform 3.”

Arjun had been traveling for work all week, his bag stuffed with reports he didn’t want to read. He longed to be home, to eat his mother’s tamarind rice and sleep in his childhood room where the ceiling fan creaked like an old storyteller. But there was something else weighing on his mind—a letter folded neatly in his pocket.

It was his resignation.

For months he had felt trapped in his corporate job in Chennai. Targets, meetings, and endless deadlines had replaced the dreams he once had of writing novels. His boss called him “efficient,” but inside, he felt like a machine. The train ride to Madurai was not just a journey back home—it was his chance to decide if he would send the letter on Monday.



The whistle of the train cut through his thoughts. Arjun boarded and found a seat by the window. The compartment was almost empty, except for a middle-aged woman with silver hair knitting, and a young boy clutching a cricket bat as though it were a sword.

As the train rumbled into the darkness, the boy asked, “Anna, do you play cricket?”

Arjun smiled. “I used to, when I was your age.”

The boy’s eyes lit up. “I will play for India one day! My father says dreams are like trains—you have to run and catch them before they leave.”

The words struck Arjun harder than he expected. He remembered his own childhood, scribbling stories on the back of his school notebooks, believing he would one day become a writer. Somewhere along the way, he had boarded the wrong train—the one that led to promotions and paychecks, not pages and poems.

The old woman looked up from her knitting. “Don’t dismiss the boy’s words,” she said. “Trains don’t wait for anyone. And neither do dreams.”

Arjun nodded politely, but her words unsettled him.

Hours passed. Villages flickered by, fields stretched under the moonlight, and the rhythmic clatter of the train wheels felt like a heartbeat. Arjun pulled the resignation letter from his pocket and unfolded it. The paper looked too thin to carry such heavy consequences.

The woman noticed. “Leaving something behind?”

Arjun hesitated but then confessed, “My job. I want to write books. But what if I fail? What if it was foolish to dream of being a writer in the first place?”

The boy interrupted with childish certainty: “If you don’t try, you already failed.”



The woman chuckled softly. “He’s right. Failure is only when you stop moving. When my husband died, I began knitting shawls to sell in the market. People said, ‘At your age, why bother?’ But it kept me alive. Not the money, but the feeling that I could still create something.”

Her words warmed the cold corners of Arjun’s heart.

The train slowed as it neared Madurai. The boy fell asleep with the cricket bat still in his arms. The woman folded her shawl and smiled knowingly at Arjun, as if she already knew the choice he would make.



When the train stopped, Arjun stepped onto the platform. The early morning air smelled of jasmine and wet earth. His mother would be waiting with breakfast, his old desk would still be there in his room, and perhaps, his pen and paper would welcome him back.

As the train pulled away, carrying the boy and the woman further down the tracks, Arjun tore the resignation letter in half. Not because he had given up—but because he didn’t need the letter anymore. The decision was already alive within him. For the first time in years, Arjun didn’t feel tired. He felt free.

The last train to Madurai had carried him home—not just to his city, but to himself.

The Banyan Tree's Secret

~Rishabh

In the heart of a small Karnataka village stood an ancient banyan tree. Its roots coiled like snakes into the earth, its branches stretched wide like a sheltering roof, and every villager had a story about it. Children played hide-and-seek in its shadows, lovers carved initials into its bark, and elders swore that the tree had seen more than a hundred monsoons.

Ravi, a software engineer from Bengaluru, hadn't been to his village in over ten years. But when his grandfather passed away, he returned reluctantly, carrying his city-worn exhaustion and an uneasy sense of disconnection.

On the night of the funeral, the house buzzed with relatives, but Ravi slipped out into the silence of the fields. Drawn by memory, he found himself standing before the old banyan tree. The moonlight poured through the leaves, and the wind rustled as if whispering secrets.



Something unusual caught his eye. At the base of the tree, where the roots twisted into strange patterns, there was a small wooden box—half buried in the soil.

Ravi's curiosity overpowered his hesitation. He pulled it free, brushing away dirt. The box was old, with a rusty brass latch. He forced it open, and inside lay a bundle of yellowed papers tied with thread. His hands trembled as he unfolded them.

The first page began:

"To whoever finds this: The tree keeps what we cannot say aloud."

It was a letter. A love letter, written in Kannada, full of longing and poetry. Ravi read on, realizing it was from his grandfather—to a woman who wasn't his grandmother.

He froze. His grandfather, the man who was always stern, disciplined, almost frightening in his silence, had once written such tender words? And not to the woman who shared his life for fifty years?

The next letter was a reply. Ravi's eyes widened—it was from the woman. Her handwriting was delicate, her words filled with affection, but tinged with sadness. She wrote of duties, of family honor, of sacrifices that love could not overcome.

The letters continued, each more heartbreaking than the last, until they stopped abruptly.

Ravi sat under the banyan tree, the weight of the secret pressing on him. Should he tell his family? Should he burn the letters? Or keep them hidden, as his grandfather had?

The night deepened. A dog barked in the distance, and the village temple bell chimed. Ravi leaned against the tree and closed his eyes, imagining his grandfather as a young man, sitting right here, slipping the letters into the earth.

He realized something then: perhaps the banyan wasn't just a tree. It was a witness. A keeper of untold stories, of unfulfilled loves, of truths too fragile for the world.



When dawn broke, Ravi carefully placed the letters back inside the box and returned it to the roots. He covered it with soil, as though sealing the past once more.

As he stood up, he whispered, “Ajja, I never knew this part of you. But I’ll carry it with me. Your silence was love too, just in a different form.”

The banyan leaves shivered in the morning breeze, almost as if in agreement.

When Ravi left for Bengaluru the next day, he carried no box, no letters—just a new understanding: that every life is a mosaic of stories we show and stories we bury. And sometimes, the most human truths live quietly in the spaces between.



*The
Poetry
Pulse*

Being a Girl



~Shivangi Vats

Being named as soft,
But said to be tough,
Being a girl is not Easy.

Being named as Mother
But are often aborted,
Being a girl is not Easy.

Being named as Beautiful,
But burning in acids'
Being a girl is not Easy.

Being named as Adhishakti,
But are most molested,
Being a girl is not Easy.

Being a girl is Blessed thing!



The Seed's First Sky

~Sukre Avishkar Vitthal

The seed saw its first sky then,
Days turned today so fast that Now,
the birds chirp on the tree,

Gusts have been defeated,
Shrills now are becoming a lullaby
And The tree buzzes them with glee.

After, the woods went fracturing,
The bole started trembling then,
To the breathe of the lightest wind !

Time came to fall over and rest,
The tree then turned into timber,
Fruits, flowers, and shade
remembered.

Driven wherever wind took it,
The seed again saw its first sky.
To embed its roots of eternal joy,
In this temporary lives of hope, ahoy





Life
@
MANAGE



CONVOCATION-2025

The **9th Convocation of the Class of 2025 and The Grand Reminiscence** was held on Saturday, June 28, 2025, celebrating the achievements of the Post Graduate Diploma in Management (Agri-Business Management) program. The ceremony honoured the 2023-2025 batch, with 100 graduates receiving their diplomas in a momentous event that symbolised both accomplishment and new beginnings.



The convocation was graced by Dr. P. Vidyasagar Reddy, IPOs, Chief Postmaster General, Telangana Circle, Department of Posts, Ministry of Communications, who served as the Chief Guest, and Dr. Sagar Hanuman Singh, IPOs, Director General, along with other distinguished dignitaries from eminent academic institutions.



The ceremony commenced with an academic procession set to the National Song, underscoring the spirit of tradition and dignity. In his address, Dr. P. Vidyasagar Reddy emphasised the dynamic startup ecosystem in India and the transformative role of technological advancements in Artificial Intelligence, inspiring the graduating MBA cohort to embrace innovation, seize opportunities, and strive for success in their professional journeys.

2023-25 BATCH TOPPERS

- GOLD MEDALIST - **Ms. Antra Kumari**
- SILVER MEDALIST - **Mr. Avishkar Mondal**
- BRONZE MEDALIST - **Mr. Abhishek**

REMINISCENCE- 2025

ALUMNI FELICITATION CEREMONY

The MANAGE Alumni Association hosted a special felicitation ceremony to honour distinguished alumni whose professional journeys continue to inspire the MANAGE community. Among those felicitated were:

- Shri Mukesh Chandra Madhukar
- Ms. Sudha Rani Mullanpudi
- Shri Ajay Kakra
- Shri Sita Ramachandra Raju Poosapati
- Dr. Shashank Sinha
- Shri Salil Srivastava

Their achievements were celebrated as a reflection of the values and legacy of MANAGE.



RECOGNITION OF PGDM-ABM PRINCIPAL COORDINATORS

In a heartfelt gesture, the Principal Coordinators of the PGDM-ABM Program were also felicitated for their invaluable contributions to the success of the institute's flagship course. Those honoured included:

- Dr. KPC Rao
- Dr. T.K. Chakravarthy
- Dr. V.K. Reddy
- Dr. Vikram Singh
- Dr. B.D. Tripathi
- Dr. K. Anand Reddy

Their academic leadership and mentorship were acknowledged as the guiding force behind shaping future agribusiness leaders.



TRIBUTE TO MRS. P. BHARATHI RANI

The evening also witnessed an emotional farewell and celebration of Mrs. P. Bharathirani, a cherished MANAGE icon, as she embarks on a new chapter. Her leadership, warmth, and unwavering commitment to MANAGE were remembered with gratitude. Though she steps down, her enduring impact and legacy will continue to inspire generations of students and alumni.



CULTURAL NIGHT

The evening also came alive with vibrant performances by the PGDM-ABM students, who showcased their diverse talents through music, dance, and cultural expressions. Their spirited participation added colour and warmth to the celebrations, creating moments of joy and togetherness that reflected the creative energy of the MANAGE community.



INAUGURATION OF 30TH PGDM- ABM BATCH

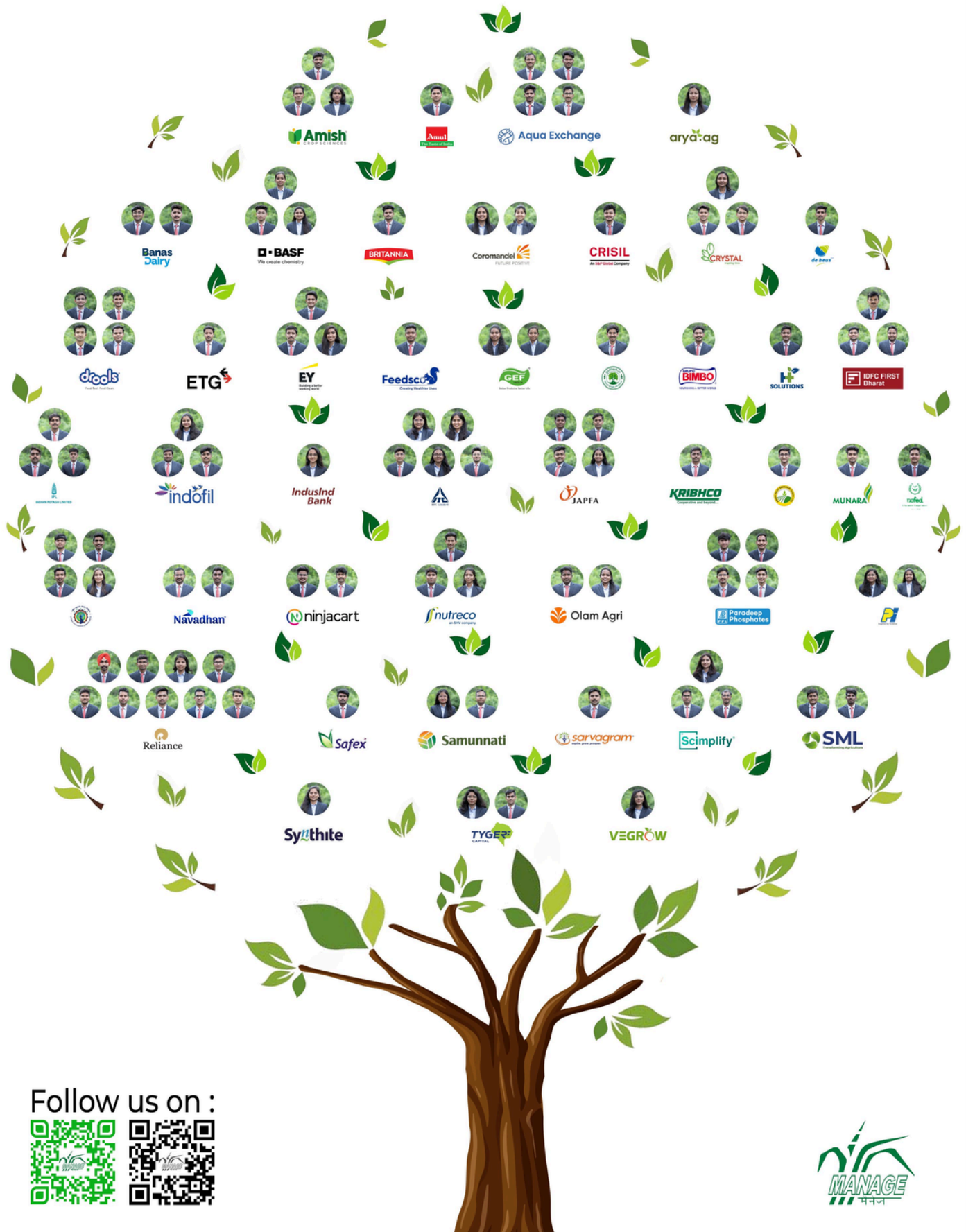


MANAGE inaugurated the 30th batch of its flagship PGDM-ABM program on June 23, 2025, welcoming 120 students from 17 states. Director General Dr. Sagar Hanuman Singh emphasized dedication, learning, and hard work, while Dr. K. Anand Reddy highlighted MANAGE's role in shaping agri-business leaders. The program was conducted by Dr. Anil Kumar Reddy, who also proposed the vote of thanks.



FINAL & SUMMER PLACEMENTS

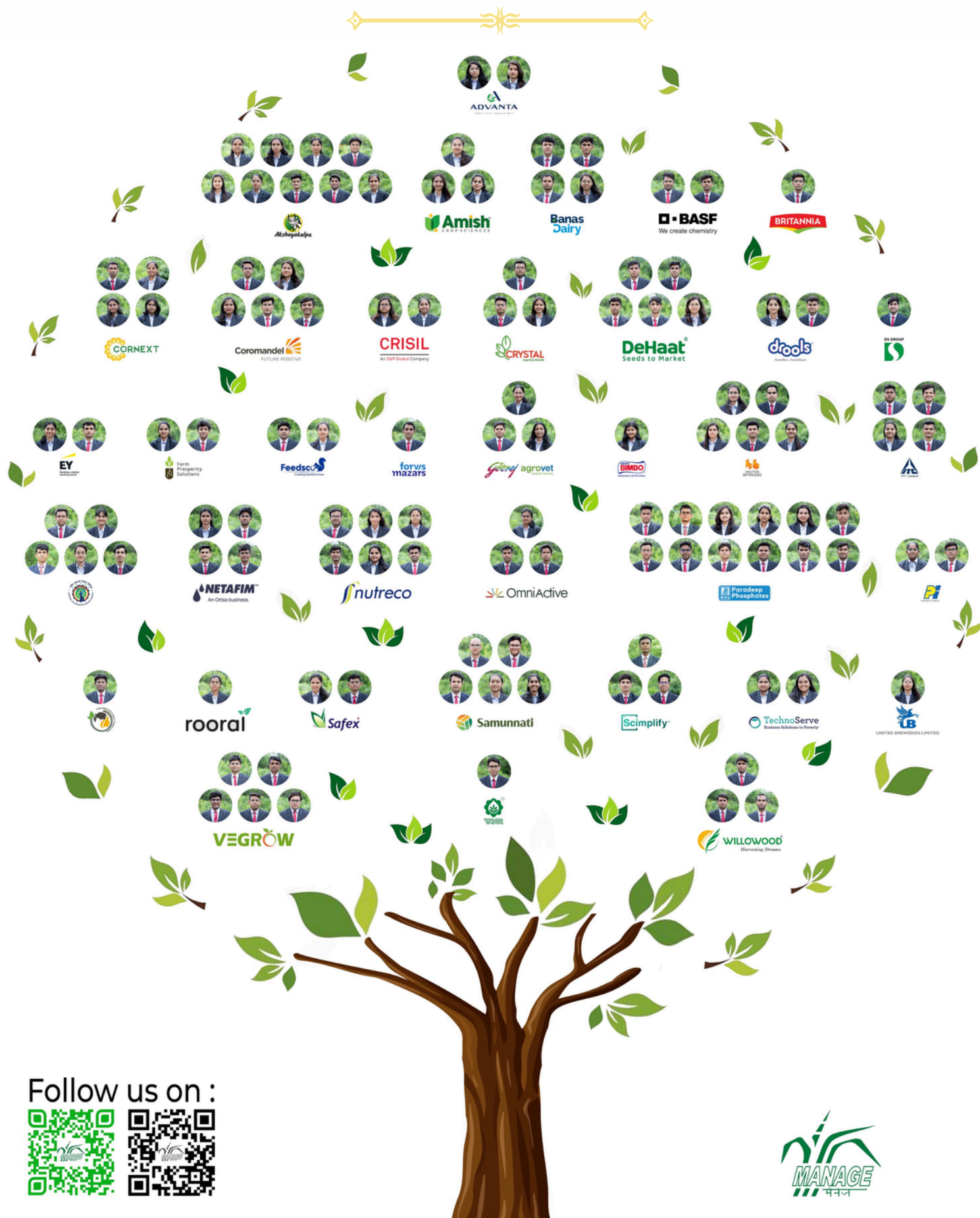
Final Placements 2023-25



Follow us on :



Summer Placements 2024-26



Follow us on :



A.O.M.
*Artists
of*
MANAGE

A.O.M. (Artists of MANAGE)



Exploring Nature



Loga Priya S



Stallion & the Mare

Sathawane Aditya Munnalal



Hello, Straw Hat!



Aishwarya Gonasagi



Click Chronicles

Click Chronicles



Exquisite

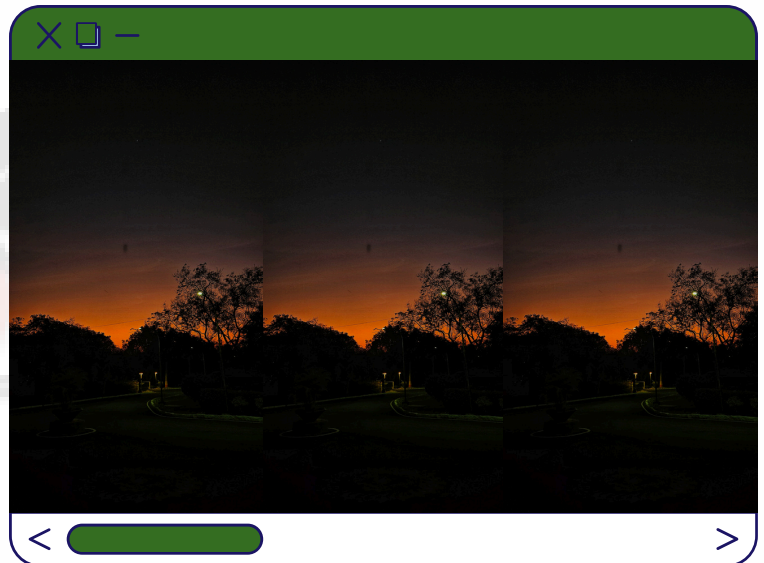


Bhanu Prasad Kondagorri



Bathini Manisha

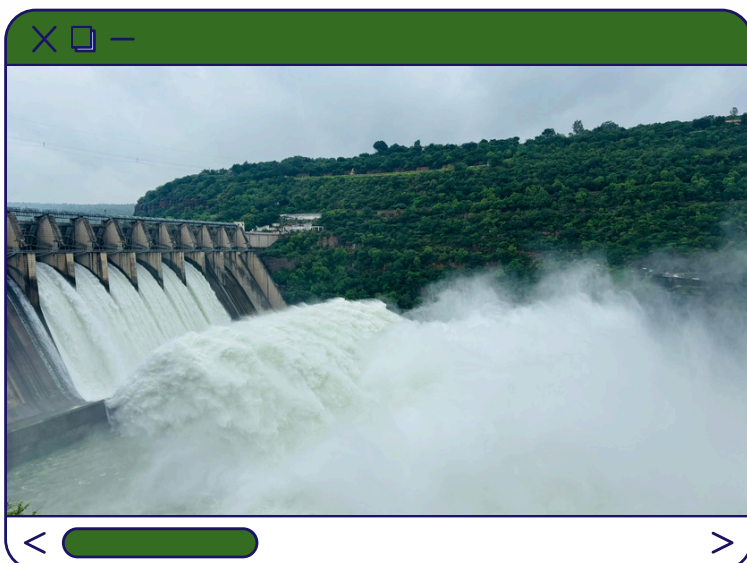
Downers At Dusk



Exuberance



Rekulapalli Jyothika



Click Chronicles



Selfie with Shrimp

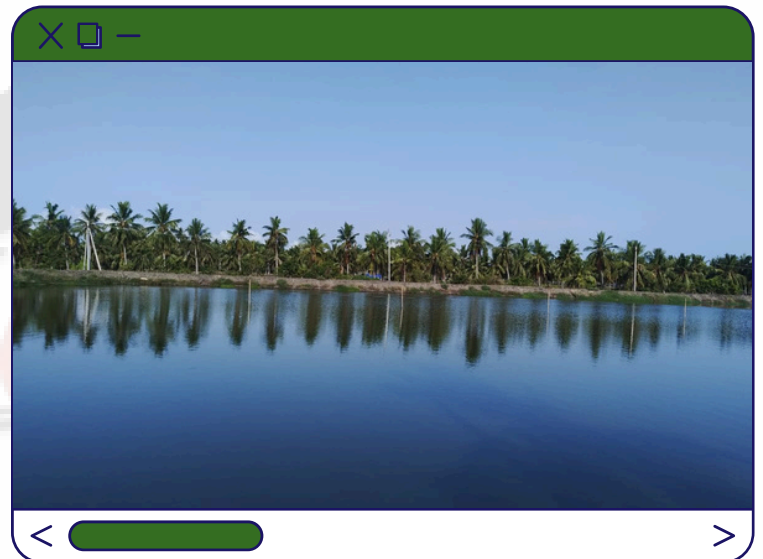


Paila Mounika



Uday U

Reflection



The Vast Sky



Inapakuthika Aasritha

Literary Club 2024-26



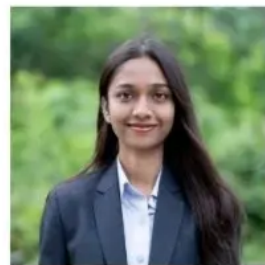
Antriksh Tyagi



**Dr. Nitheesh Kumar
Buddarapu**



**Pushpendra
Gangwar**



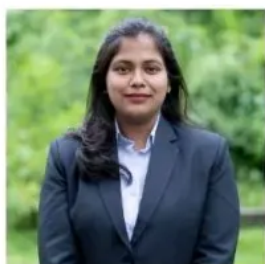
**Srushti Bharat
Tayade**



**Sukre Avishkar
Vitthal**



Loga Priya S



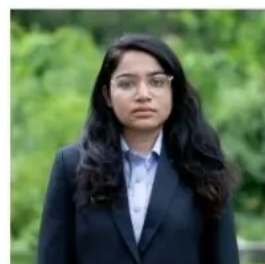
Nikita Rani



Pavithira V



**Sathawane Aditya
Munnalal**



Sheetal

Editor:

**Dr. K. Krishna Reddy
Principal Coordinator, PGDM(ABM)
MANAGE, Hyderabad**

Co-Editor:

**Dr. D. Kiranmayi
Placement Coordinator, PGDM(ABM)
MANAGE, Hyderabad**



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**National Institute of Agricultural Extension Management
(MANAGE), Rajendranagar, Hyderabad - 500030
Tel: +91-40-240162702 | Fax: +91-40-2401388**