

Formal Complaint Against Mr Daniele Rosina

I am herein making a formal complaint against Mr Daniele Rosina, Director of Orchestral Studies and conductor within the University of Birmingham Music Society, wherein he holds several positions of leadership and authority. This complaint is made on the grounds of **bullying**, and **victimization**, experienced most severely during the previous academic year (2021-2022), especially during interactions as a member of the Philharmonic Orchestra and Summer Festival Orchestra which he conducts, and as described within the University of Birmingham's [HARASSMENT AND BULLYING POLICY](#), which is attached to this complaint. To contextualize my grievances with the conduct of Mr Rosina within the framework of this policy, I will refer to section headings of this document throughout. My primary purpose in the composition of this complaint is as follows:

1. To create an account of a number of interactions I have had with Mr Rosina whilst a member of the University of Birmingham Music Society, to serve as exemplary interactions highlighting the character of my broader experience with Mr Rosina throughout my time at the University of Birmingham.
2. To show that these accounts reveal Mr Rosina's actions to constitute both **bullying** and **victimization** of myself, according to the [HARASSMENT AND BULLYING POLICY](#), supported by specific passages of that document in each instance but broadly looking to show that his actions meet the criteria described in [§6.1](#) and [§8.2](#).
3. To show that these interactions were witnessed by other students, in addition to other third parties.
 1. The latter case demonstrating that Mr Rosina's behaviour stands to threaten the good name of the University of Birmingham.
4. To reveal that other students have suffered similar behaviour from Mr Rosina.
5. Ergo, to argue that a thorough and comprehensive investigation into the behaviour of Mr Rosina is necessary and, should my testimony prove to be accurate, swift and appropriate action taken to safeguard the members of the Music Society and the university at large, as well as the good name of the University of Birmingham as an internationally respected institution.

Rationale for Formal Complaint as Course of Action

As described in [§11.2](#), in the first instance of being subject to the grievances described [BELOW](#) I attempted to seek informal routes of resolution. As per [§11.3](#), I consulted with members of the Music Office, including Gavin Allsop, Rachael Gibson, and Jo Sweet. My primary point of contact at the time was Rachael Gibson, who is no longer an employee of the University. In conversations with her, and in accordance with [§11.3](#), I described the events that had taken place, often within an hour of them occurring. These accounts were recorded on pen and

paper and kept, to the best of my knowledge, according to §11.3. I was advised to make a formal complaint should I see fit.

I acknowledge the various informal courses of action documented within §12. Indeed, measures in line with §12.3 were undertaken in two particular occasions detailed below, however the resolution of those steps did not result in a satisfactory conclusion. However, due to Mr Rosina's exceptionally confrontational behaviour in past encounters — indeed, I have been directly advised by staff that directly engaging with Mr Rosina in order to discuss this would likely only make the situation worse — I have concluded (as is my prerogative by §12.1) that these avenues would be inappropriate to my situation at this point, leaving formal action my only recourse.

It is notable that there has been a significant gap of time between my last problematic encounter with Mr Rosina and my submission of this complaint. The reasons for which are as follows:

1. I was concerned about potential repercussions for me should I submit this complaint. Despite reassurances in §11.1, Mr Rosina is, as one online article puts it, a man "**BLESSED WITH IMPORTANT MUSICAL CONTACTS**". I am not a confrontational person generally, and relevant staff will attest to how distressed I was when first coming forward about what I was experiencing. Advancing to the degree of making a formal complaint is an undertaking I make with great reluctance, and with a great degree of concern for the repercussions I could face socially and professionally for doing so.
 1. It has come to my attention since the events of the last academic year, from numerous sources, some of whom must remain anonymous, that they have witnessed and/or suffered similar mistreatment by Mr Rosina, the majority of whom confessed that they were similarly reticent to speak out about their experiences for fear of said professional or social repercussions. Since this behaviour is clearly not limited to me as an individual, and indeed might be seen to exhibit a pattern of behaviour, it seemed all the more important that the events of last academic year were brought to light.
2. Over the course of this academic year, the effects of the **victimization** I have endured since last year have prevented me from being as active a member of the Music Society, and thus the University community, as I would wish to be. As a member of the PGR community, and as someone undertaking a Performance Practice PhD especially, I have a right to be able to engage with the musical activities of the University to the fullest of my abilities. However, my experiences with Mr Rosina have made it all but impossible to do so, for fear of repercussions and of the risk of suffering the same detriment to my emotional and physical wellbeing that I have in the past experienced.

Given the profound effect that these grievances have had on my personal wellbeing and professional opportunities as a postgraduate member of the University, I am following the guidance according to §13.4 and submitting the **Concern Review form** ATTACHED.

Important Background Information

It is important context for the purposes of this discussion to be aware of two pieces of personal background information about myself. Both of these pieces of information are on University systems, as I included them in my application and registration processes.

Firstly, I am diagnosed with severe migraines, for which I have been prescribed Sumatriptan since 2017 (GP letter available on request). I could not say with complete certainty if Mr Rosina is aware of this, however I have had migraine episodes in rehearsal previously and indeed had to take my medication for them in order to continue playing. I recall him asking after me during one of these events and my explaining the condition. These migraines are debilitating and whilst they can occur indiscriminately, they are often brought-on or aggravated by excessive stress. A cursory glance through the medical literature will show a litany of evidence that there is a direct causal link between stress and anxiety with the severity, frequency, and triggering of migraine attacks, which I refer to throughout the document.

Secondly, I am dyspraxic/dyslexic, manifesting primarily through severe dysgraphia, organizational difficulties, and some motor coordination deficiencies, for which I was allocated a **Reasonable Adjustment Plan** ([ATTACHED](#)). I know for certain that Mr Rosina is aware of this, as it was discussed at an Orchestra Principals' Meeting, where Mr Rosina and I spoke about our differing experiences of the condition. It was at this meeting that I objected to the insinuation that members of the orchestra be harassed into using a pencil to mark down scores during rehearsals, pointing out that people with various neurodivergences can find reading visually cluttered scores difficult, and may not want to mark in as much as their neurotypical colleagues.

The Grievances

Bullying

Incident 1 — circa 4-8th November 2021

As a keen recitalist, I was eager to engage with the Music Society's Soloist Competition. It represents a rare and valuable opportunity to perform a large-scale concerto-style work with an advanced orchestra and would be an invaluable professional experience. Communication errors had meant my first application to engage with the competition in the 2019-2020 academic year was frustrated, so I was keen to engage with the process as early as possible this time around. Knowing that appropriateness of repertoire was an important factor in deciding participants for the competition, I attempted to communicate with Mr Rosina — as the judge and the person with whom applicants were actively encouraged to contact regarding repertoire choices for the competition, being the conductor of the orchestra — at the earliest possibility.

I attempted to engage Mr Rosina in conversation after an orchestra rehearsal about the piece I wished to perform. He directed me to email him with my queries, so he could reply to them at a later time. I did so, sending an email to his university address on the 4th November. This remained unanswered for a number of days, so I asked next I saw him if he had received the

email. He told me to instead send the email to his personal Gmail account, which seemed odd to me but I obliged. I forwarded my original message to that account on the 8th November ([THESE EMAIL EXCHANGES ARE ATTACHED](#)). This, too, would remain unanswered, despite my again asking to see if he'd read it and him reassuring he would get back to me. This lack of communication left me completely unable to rehearse for the audition, as I had no idea what piece I was supposed to be preparing, and had no time to find — or indeed, piece to give to — an accompanist. I felt completely fobbed off, so much so that eventually I elected not to formally submit my application to the competition, knowing it would only lead to rejection.

These actions can be considered bullying under the [HARRASSMENT AND BULLYING POLICY §7.1•3](#).

Incident 2 — 28th February 2022

On the way into rehearsal, I had a minor scrape on my bike and grazed my face. In this instance, Mr Rosina was perfectly amiable and saw to it that I went to see Gavin to clean the wound and allow me to be ready to play. However, in the break I went up to Mr Rosina to discuss a necessary absence from an upcoming rehearsal. Despite this being well in advance, he was highly irritable about the request and accused me of **not being committed enough to the ensemble**. During the second half of that rehearsal, I was constantly picked out by Mr Rosina; perceived mistakes or errors that would, in the normal course of a rehearsal, be left to individuals to correct, he stopped the entire ensemble for. Nothing I could do and no manner in which I could play would satisfy him, and I felt thoroughly picked out. This treatment for the rest of the rehearsal felt like a direct result of the conversation we had in the break and, against a backdrop of feeling unfairly persecuted by Mr Rosina, the constant picking apart of my playing when there were far greater rehearsal matters to attend to felt like a targeted act.

I was upset; this felt, not like an isolated incident, but yet another example of Mr Rosina's volatile temper and pettiness. In hindsight, I should have waited to calm down before I set off for home; the combination of having hit my head earlier in the evening and then frustration about Mr Rosina's action meant I probably was not in a fit state to cycle home, especially so late at night. Not focussing properly, I took a curb slightly wrong and went over the handlebars of my bike. My two front teeth snapped, the fragments being embedded into my bottom lip. If required, I can provide an x-ray from my dental surgery in evidence of the extent of my injuries, as, in addition to this, much of the rest of my face was very swollen.

Emotionally and physically traumatized, I went back to my parents' home in Nottingham to seek treatment with the dentist I am registered with there. I communicated that I would necessarily be absent for rehearsals for the next week or so due to the nature of the injuries making playing a wind-instrument nigh-impossible. I got some lovely emails from members of the University Music team wishing me well, but nothing from Mr Rosina, who would have been informed by way of Gavin Allsop. The only thing he was concerned with was getting me back to rehearsals as soon as possible and making me organize deputies. I heard from friends in the ensemble that **Mr Rosina intended to replace me for the upcoming concert**, so attended the rehearsal on Wednesday 9th March against my dentist's advice for fear he

would use the opportunity of my absence to oust me from the ensemble entirely. Playing at this rehearsal led to exceptional pain; I was in no fit state to perform during this week, but felt that should I be absent, this would be detrimental to my place in the ensemble.

These actions can be considered bullying under the [HARRASSMENT AND BULLYING POLICY §7.1•4 AND •5](#).

Incident 3 — 6th June 2022

During a rehearsal on the 6th of June, I had a very short window of time between the end of orchestral rehearsal to then get straight to the CBSO Centre for a rehearsal with the CBSO Chorus, with whom I had a scholarship. Conscious of the time (and knowing the clock in the rehearsal hall was consistently wrong), I discreetly checked my phone for the time.

Admittedly, I was in the wrong for having my phone out in a rehearsal here, and if my watch had been charged I'd have simply used that instead. I was immediately singled out by Mr Rosina, and chastised for doing so. Rather than a simple and brief reprimand though, Mr Rosina protracted the interaction, holding up the rehearsal for a significant moment, and pressing the issue like he was expecting a response from me beyond the quick apology I'd already given.

He was clearly holding me to a different standard to other members of the ensemble. I remember him specifically and deridingly saying "Really Chris? You should know better?", the intent of which was clearly to belittle me in front of the ensemble. I'm sure Mr Rosina would argue that, as a section principle, it is right that I be held to a higher standard, and perhaps in spirit I would agree. However, that logic was not being upheld in this situation on his part. Part of the reason I thought to check my phone in the first place was that **multiple people** in the ensemble had been not just checking their phones throughout the rehearsal, but were **openly using them for extended periods of time**, laughing and joking with desk-partners about things shown to each other on their phones, and were using phones during bars rest when the ensemble was playing, and when Mr Rosina was speaking to other areas of the ensemble. This included other section principals, and — without wishing to identify individuals — I could clearly see this happening within the woodwind section of which I was a part as well as elsewhere in the ensemble. At no point over the course of the rehearsal until that point had anyone else been reprimanded for this use of their devices.

Furthermore, whilst the use of phones was particularly endemic in this particular rehearsal, it was not unique to it. I had noted, much to my chagrin, how little certain individuals were paying attention to Mr Rosina because they were on their phones. Within my remit as section principal, I had even had to ask one individual to stop using theirs constantly. I was ignored completely and antagonistically. In the past, I have endured **derogatory and offensive comments being made about myself over Snapchat** (itself a form of bullying as per [§7.5.1](#)) between two members of the woodwind section **during rehearsals** — clearly intended to be made without my knowledge but when people are hiding phones from the conductor by having them on their music stands it is impossible to ignore.

Frustrated, but otherwise willing to take a slap on the wrist since I acknowledged I was, despite the context, still somewhat in the wrong, I continued with the rehearsal without

incident. When the rehearsal came to an end, I hurried to pack up my things since I had very little time to make it to the CBSO centre. Mr Rosina saw me packing up and **purposely headed straight towards me**, derisively continuing to comment on the phone issue ("Really Chris?" etc., etc.). Already aggravated, and stressed that he would **still be pushing the issue a good 30-60 minutes after it happened** and when I was visibly in a hurry, I pointed out to him that I was far from the only one using their phones that rehearsal. He claimed that I had just been unlucky and that I had happened to be the first person that he saw using their phone. Considering I had only barely moved the phone out of my pocket for a second to check the time, compared to the hour or so preceding of people protractedly and openly using their phones, this seemed a laughable idea to me then, and even more so now I have had the experience of leading an ensemble of comparable scale; there is no way in my honest opinion, beyond **wilful ignorance**, that this behaviour could have gone unseen from the conductor's podium. I responded that I must have been particularly unlucky to be the first one noticed, given the behaviour of those around me.

His tone darkened immediately. He was visibly angry, bordering **aggressive**, and asked if I was accusing him of having favourites. The reader might note I had not, in any way, accused him of that. I said, truthfully at the time (if not now) "I would never accuse you of that". He took this as sarcasm and started yelling at me, the specifics of which I cannot fully remember, but mostly composed of **accusations against my character and professionalism**. His shouting, by this point, had attracted the attention of the other ensemble members who had been putting away their instruments around us, and **his yelling was easily audible around the hall**. He particularly said that if this was the way I felt (presumably meaning that I must think he had favourites) then "**we should seriously think about your place in the orchestra for next year**". Keen to defuse the situation, and visibly upset by the whole interaction, I said that I really had to get to another rehearsal and that I'd happily talk this through with him at another time in private. He did not relent, and continued his yelling. On the third or fourth attempt of me trying to disengage from the confrontation, he stormed off, **agreeing to discuss matters later**. I finished packing away my instrument. As I headed for the door, **Mr Rosina marched back up to me**, and began launching into another tirade. I reminded him that we'd agreed to discuss this issue at a later point. He huffed and stormed off again.

As I left the hall, **multiple members of the orchestra** came up to me afterwards and asked if I was okay, seeing how distressed I was. They all agreed that he had been completely out of order, and many divulged their own grievances with Mr Rosina, especially regarding what they saw as blatant displays of favouritism across ensembles. Obviously, it would be inappropriate of me to discuss details without these individuals' consent, but the outpouring of support from the majority of the ensemble was heart-warming and vindicating. These members of the ensemble stayed with me, likely despite knowing how Mr Rosina might react to them if they were seen to be supporting me, for the next hour, which was how long it took me to calm down to the point where I felt safe to travel. I was thus **an hour late** for my rehearsal at the CBSO Centre. I explained, in vague terms, the situation to them, and they were, much to their credit, incredibly supportive and let me rest before joining the rehearsal.

Nevertheless, my extreme lateness did constitute an absence and thus **directly impacted my scholarship commitments**.

To add insult to injury: 6th June just so happened to be my birthday. To my knowledge, Mr Rosina was aware of this throughout the encounter.

The following day, I went into the Music Office and had a conversation with Rachael, accounting the events of the previous day. She was especially taken aback by Mr Rosina's choice to re-engage me once I had asked him to relent and follow the conversation up at another time in private. She advised that I, to the best of my ability, avoid engaging with Mr Rosina, and took notes of the events relayed and our conversation.

Mr Rosina and I never did have that follow-up conversation. It is my understanding that he was spoken to subsequent to my conversation with Rachael. His attitude and behaviour towards me remained unchanged.

These actions can be considered bullying under the [HARRASSMENT AND BULLYING POLICY §7.1•1, •2, •4, •5 AND •6](#).

Incident 4 — 20-25th June 2022

A late scheduling confirmation for orchestral rehearsals meant that rehearsals for the **week beginning 21st June** were scheduled in such a way that clashed with my teaching obligations for the non-profit organization [THE BRILLIANT CLUB](#), with whom I was employed as a part-time tutor. I was being paid to teach online lessons to GCSE-year students, and in this instance I was helping prepare students for their GCSE Maths exams. With exams so imminent, and having to work within a busy school timetable, these lessons could not be moved. I knew I would have to miss a portion of the orchestral rehearsal in order to meet this commitment to The Brilliant Club, and indeed to the students I was teaching.

N.B.: I was not required for the full repertoire being performed for the Summer Festival Orchestra concert that season, as I was only performing in one of the three pieces being performed: The Prokofiev *Symphony N° 5*.

Knowing how Mr Rosina was liable to react to my being unable to attend part of the rehearsal caused me a great deal of stress. Panicked, I called Gavin Allsop, and left a voicemail, to see what could be done. Gavin replied promptly, and in the **email chain that followed** ([ATTACHED](#)) he proposed a very reasonable solution to the predicament; a compromise in which I would complete my teaching obligations in one of the "Nooks" in the LG of the Bramall Music Building, mere feet away from the rehearsal space to minimize time between me finishing and being able to attend rehearsal. **Mr Rosina was copied into this email chain by Gavin**. He sent no acknowledgment of its contents.

On the **Monday (20th)**, the schedule fell such that my teaching was scheduled for the first hour of the rehearsal. I arrived on-campus in good time and, finding a free Nook to use, conducted my lesson as agreed with Gavin. I finished the lesson a little early in order to keep my agreement of being absent for only an hour, giving myself time to move up to The Dome

for the remainder of the rehearsal. I was not communicated with by Mr Rosina directly beyond the usual proceedings of the rehearsal, but subsequently found out that **passive-aggressive comments** had been made about my absence by Mr Rosina **to the ensemble** at large during the earlier part of the rehearsal.

N.B.: Friday 24th happened to be a [UNIVERSITY OPEN DAY](#).

On the Friday (24th), the day of the [SUMMER FESTIVAL ORCHESTRA CONCERT](#), my teaching meant instead of arriving late to the rehearsal, I would have to leave early. Thinking that this would not represent an issue — considering the email communication that I had received, and that I had not been questioned by Mr Rosina about my absence on the Monday — I sat down and played in the rehearsal as normal. I noticed that the rehearsal had an audience, as parents and prospective students nipped in and out of the auditorium to listen to the ensemble. I noted, with some relief, that we were starting the rehearsal with the *Symphony N° 5*, meaning I would miss an even smaller amount of the rehearsal that I was required for. At a natural pause in the rehearsal, I went to leave as unobtrusively as I could. **I was immediately yelled at by Mr Rosina**. He demanded to know where I thought I was going, which I told him, reminding him of the email communication with himself and Gavin where this had been agreed. He continued shouting that I hadn't agreed it with him, and therefore he **would not permit me to leave**, completely undermining the authority of Gavin as University Music Manager. He then launched into a tirade, insulting both my personal and professional character. I was called "capricious", "arrogant" and accused of "having no respect for my colleagues [in the orchestra]", amongst other such derogatory claims. All this, in the middle of the rehearsal and **surrounded by my peers**, and **witnessed by many prospective students and parents** in the audience. Humiliated, I replied that if he would be willing to write a letter to my employer explaining my absence, I would stay. Clearly unwilling to do so, he snapped that I should "go on then". I then had to leave with the eyes of the entire hall on me. One **prospective parent** at the back of the hall reached out as I was leaving and asked if I was okay. I saw others visibly shaking their head; at myself or Mr Rosina's actions, I couldn't say. I then had to **teach my hour's lesson whilst still deeply distressed** by what had happened. After I had finished teaching, **many members of the orchestra** leaving the rehearsal sought me out to make sure I was okay, and decrying Mr Rosina's handling of the situation.

I sought out Rachael Gibson after this and relayed what had transpired to her. She advised me to avoid contact with Mr Rosina for the rest of the day, especially if I was alone. "If he gets in a lift with you: get out. Just don't engage him". The interaction had left me deeply unwilling to do the concert that evening. Only my desire not to let down my fellow musicians caused me to perform that evening. It is my understanding that Gavin Allsop later spoke to Mr Rosina, specifically highlighting that he had, in fact, been informed about the absences described in the email, contrary to his claims. Despite this, I **never received an apology** from Mr Rosina for his words, formally or otherwise.

These actions can be considered bullying under the [HARRASSMENT AND BULLYING POLICY §7.1•1, •2, •4, •5 AND •6](#).

Victimization

Drawing to attention the events described in [INCIDENT 3 — 6TH JUNE 2022](#), it is worth following the chain of logic in the argument that occurred, as I believe in this incident Mr Rosina was engaging not only in bullying, but also in **harassment** by means of **victimization**.

In response to his comments, I pointed out that I felt unfairly singled out, considering the widespread — and much more flagrant — usage of phones throughout the rehearsal. He replied that I had simply been unlucky and that he hadn't noticed anyone else using their phones. I pointed out how strange that was, again, considering how obvious such phone usage was to a reasonable observer over the considerable amount of time it was occurring. He demanded to know if I was accusing him of favouritism, which, I reiterate, at the time I was not. I deny doing so. Regardless, he states, "if that is the way you feel, then perhaps we should reconsider your place in the orchestra next term". Had I actually been accusing Mr Rosina of favouritism directly, the matter would have changed little, I suspect, except that he might have acted more directly or with even greater hostility.

Clearly, in Mr Rosina's mind, I was accusing him of such favouritism. Of course, clear displays of favouritism to the benefit of some students and the detriment of others would be clear grounds for a formal complaint by this very same [HARRASSMENT AND BULLYING POLICY](#), or to the Music Society directly in some other manner, and he must reasonably expect that I might make such a complaint. In making a very obvious and direct threat against my position in his ensemble, he clearly was attempting to prevent me from making such a complaint by insinuating that in doing so I would jeopardize my position in the ensemble.

It is clear that such behaviour is congruent to the description of **victimization** as described in [§8.1](#). I will remind the reader that **victimization** in this manner is unlawful under harassment and discrimination legislature, as highlighted in [§8.3](#).

The Effects of these Grievances

1. Mr Rosina's behaviour towards me has caused me **deep emotional distress**. In the aftermath of these incidents, and the many others that I cannot recall in enough detail to commit to a formal document, I have even been left shaking and crying. My confidence as a member of the community, Society, and university at large, has been profoundly shaken. I have experienced periods of depression in the direct aftermath of these incidents. The enormous commitment I have made to contributing my skills and experience to the Music Society has felt completely unappreciated, and — as an individual — feel completely unvalued. I feel, as a result of my experiences in rehearsals with Mr Rosina, uninspired to be part of an orchestra again, and jaded about the workplace environment of such ensembles.
2. My physical wellbeing has also been profoundly impacted by Mr Rosina's conduct, beyond the indirect contribution of the psychological distress he has caused me to my accident of the 28th, and its lifelong consequences for me. My migraines have been worse when working with Mr Rosina than they have been since I was diagnosed, and has notably lessened over the last semester where I have avoided contact with Mr

Rosina entirely, in direct correlation with my stress levels, both of which can be corroborated by those close to me.

3. Mr Rosina's actions have left me feeling like **the Society is not a welcoming, or even a safe — physically, emotionally, or professionally — place for me to be within**. He has, through his conduct, effectively pushed me out of all the ensembles within which he conducts. He has also effectively barred me from being able to engage with any of the Music Society opportunities within which he has a non-conducting role. How could I possibly apply to perform at a Performance Platform, for instance, knowing that the person providing me feedback would be Mr Rosina? How could I possibly apply for the soloist competition, despite being an advanced recitalist who could benefit enormously from the professional opportunity to perform a concerto with a full orchestra, knowing that Mr Rosina both adjudicates the applicants, and conducts the ensemble with which you perform? I would only be **setting myself up to fail**. As such, I have not engaged with these opportunities that should, by all rights, be available to me as a student member of the Music Society.

Regarding The Music Society at Large

I feel it important to note that, despite all that has been said above, my experience with the Music Society that hasn't involved interacting with Mr Rosina has been overwhelmingly positive. I have had some fabulous opportunities with the non-auditioned ensembles, including performing my own arrangements of music and conducting the ensembles of Saxophone Choir and Wind Band. I have also made some wonderful friends who I cherish. I also have no grievance whatsoever with any of the rest of the Music Team, past and present. Gavin Allsop, Rachael Gibson, and Jo Sweet have all been extremely helpful and considerate in their support of me when these situations have arisen. Rachael in particular was incredibly supportive and helpful throughout. I have no issue with anybody in the Music team except for Mr Rosina and nothing written here should in any way be taken to the detriment of anyone except Mr Rosina who has acted, to the best of my knowledge, completely alone in these matters.

Conclusions and Recourse

I hope that through the course of this document I have:

1. Displayed the scope, duration, and severity of Mr Rosina's actions towards me.
2. Introduced the fact that his actions did not target me alone, and that multiple students past and present have experienced similar mistreatment at the hands of Mr Rosina.
3. That Mr Rosina's conduct threatens the wellbeing of students and members of the University of Birmingham Music Society.
4. That Mr Rosina's conduct has posed, and continues to pose, a substantial threat to the good name and reputation of the University of Birmingham.

As such, I reiterate my two primary desired elements of recourse, which are also expressed in the [CONCERN REVIEW FORM](#) to which this complaint is attached:

1. For a formal investigation into Mr Rosina's conduct in his capacity as Director of Orchestral Studies, and in his various roles within the University of Birmingham Music Society and...
2. Should such an investigation find Mr Rosina to have acted in an unacceptable manner, that appropriate and swift action be taken against him so that his conduct will not continue to threaten the wellbeing of students and Music Society members.

I approve evidence I have provided and attached into this complaint be used in the course of any such investigation.

Appendix 1 — Anonymous A

Being a close friend of Chris's and having bore witness to the aftermaths of several of the events of last year, I can attest to the fact that, particularly in June 2022, his stress levels were the highest I've ever seen them, heightened hugely following a few specific rehearsals with Daniele Rosina.

Specifically on his birthday, 6th June, I was waiting for his orchestra rehearsal to end to greet him before he had to dash to the CBSO Centre for another one: I was quite concerned when he appeared 20 or so minutes after the rehearsal should have finished, and in quite an emotional state. Chris was so upset that it took at least a further 10 minutes for myself and a few ensemble members to calm him down and assure him that Daniele had acted wrongly towards him. Especially following some of the nasty treatment from his peers in the woodwind section, the whole ordeal really bothered him afterwards, not to mention affected his attendance to a CBSO Chorus rehearsal, required for his bursary with them.

Leading up to the Philharmonic orchestra concert, Chris discussed with me how stressed he was to go to every rehearsal, how he felt like he was treading on eggshells and was hyper-conscious of his actions around Daniele. When the rehearsal schedule for the lead-up to the concert was released late, Chris had already made teaching commitments - I still remember his extreme panic when he realised this, and made every effort to discuss the issue with the University Music office and amend the situation as much as he could.

On concert day (24th June), I was working in a Nook [in LG of the Bramall Music Building] to save it for Chris to teach remotely in after his rehearsal. When he arrived, he was shaking and I asked him if he was okay. He then broke down into a panic attack; I had never seen him so distressed, as Chris is not generally prone to such heightened anxiety levels. It took several minutes of trying to console him before he was in anything like a fit enough state to teach, and even then I could see he was trying to put as brave a face on as he could, so he didn't let down his students.

These repeated events left him absolutely dreading the concert that evening; not because he wasn't confident with the musical material, but because even just the sight of Daniele was upsetting to him at this point, a reminder of the way he had been treated, and for fear he would be picked on again. As the accomplished concert flautist Chris was (and still is), it is such a shame that this performance will be forever tainted in his mind, despite the superb job he did with his playing of quite a challenging piece [Prok 5].

Chris was very conflicted at the beginning of this academic year as to whether he should re-audition for orchestra: while he is, in my belief, far-and-away the best and most qualified candidate for principal flautist at the university, last year's experience was more than enough to put him off the idea. Even though the University Music Office kindly offered for Daniele not to have any input on flute auditions, the sheer prospect of having rehearsals with him and having to endure the same kind of hostile treatment again was

massively offputting. This was something we discussed at length, before Chris ultimately decided that he just couldn't face a repeat of last year.

Since then, Chris has spoken to me about missing being in an orchestra and how not being involved has been very disappointing for him, but simultaneously, I can see how much healthier of mind he has been. He has been in a much better headspace to focus on his PhD, which he had barely been able to engage with towards the end of last year, and his migraines have been much less severe and more treatable without resorting to his prescription medication. Orchestras are meant to be fun, collaborative spaces, especially as part of a student society, but this was clearly not the atmosphere that Chris experienced last year with Daniele as the conductor. The way Chris was treated time and time again by Daniele is unacceptable, and I can only hope he will face some repercussions for his actions.

Appendix 2 — Amira Campbell

After a conflict that took place between Daniele and Chris during a rehearsal last academic year, Daniele's response was not exemplary. The argument between the two had clearly shaken up Chris quite a bit emotionally, and so I went to check up on him, as soon as I was comfortable I could leave I returned to rehearsal – notably a little late from the break – and continued the rehearsal. Once the rehearsal had finished, and everyone was packing up, I went up to Daniele to reassure him that Chris was okay, and that I believed that he would likely come back next rehearsal, everything all good. Daniele appeared to have little interest in this information, simply stating that Chris “alienates his section” and if he continues with his attitude he would never progress as a flautist in the real world. I would note that there was another person present during this conversation, who adamantly agreed with Daniele much to my frustration. Naturally, I then walked away from that conversation.

As a member of staff the wellbeing of your student body must supersede any personal conflict or frustrations you have with them, and so this came across very unprofessional to me. I had thought Daniele would say he was going to organise to meet or to talk to Chris, to check up on him etc., but I just recall walking out of it thinking, ‘Why are you slandering Chris to me (another student)?’.

I think an apology and a conversation is well overdue. I understood a situation in which Chris is an older student in his section, so is alienated rather than alienating. He is a fantastic flautist and a great contribution to the sound our orchestra makes. I also spend much time with professional orchestras due to my roles in arts organisation and orchestral management, and I am assured that the most hostile bigots still find jobs in the real world! Making these sorts of assertions are not productive. University orchestra is not striving to be like a youth copy of a real world orchestra, we are trying to be a high standard fun space for music making. We are not the CBSO YO or a conservatoire orchestra.

Appendix 3 — Anonymous B

I was a violinist in symphony orchestra and summer festival orchestra last academic year. The incident in question was during a rehearsal coming up to the SFO concert. Chris had an authorised absence (via Gavin) to leave rehearsal early for a teaching commitment, and upon trying to leave Dan said “Chris where are you going, we need you for another 10 minutes” and when Chris explained how he had permission to leave early for a teaching job, Dan asked him again to stay and Chris replied “if I don’t leave now, I will be late and risk losing my job” and Dan replied something like “Oh, off you go then”, to me this sounded like Dan was in a huff and this seemed an unfair and unprofessional attitude given the circumstances. In addition, throughout other rehearsals, I felt that Dan seemed to single out Chris for more criticism compared to other wind and brass players.

Appendix 4 — Anonymous C

Having previously taken part in the university's orchestras, I decided not to audition this year. The orchestras are not collaborative spaces, and the culture of favouritism has made rehearsals unpleasant for many members. It is a shame to have such an unpleasant atmosphere surrounding something so many of us love, which prevents students participating.

Appendix 5 — Miscellaneous

A further individual would like to give testimony but is very busy as of time of writing. They will submit their statement after the Christmas break.