

Loan Agreement

On this (Date) _____, Sasakawa Music Foundation ("FOUNDATION") and Mr./Ms. _____ ("RECIPIENT"), guardian of Mr./Ms. _____ ("PLAYER"), hereby agree to the terms and conditions of the loan of the _____ ("INSTRUMENT") to the RECIPIENT by the FOUNDATION. The RECIPIENT hereby acknowledges the receipt of the INSTRUMENT.

1. The RECIPIENT and PLAYER agree to return the INSTRUMENT to the FOUNDATION (Tokyo, Japan) in person or by any person designated by the FOUNDATION in the same condition received on or before (Date) _____.
2. The RECIPIENT and the PLAYER agree that the INSTRUMENT is played and handled only by the RECIPIENT, the PLAYER and the workshops designated by the FOUNDATION and that the INSTRUMENT shall not be loaned to any third party.
3. The RECIPIENT and the PLAYER agree to assume full responsibility for the care, protection, and security of the INSTRUMENT during the period of the loan and that the INSTRUMENT is under no circumstances left unattended or subject to extreme temperature and humidity.
4. The RECIPIENT and the PLAYER agree that the INSTRUMENT is placed in the care or custody of the workshops designated by the FOUNDATION every three months for maintenance. The RECIPIENT and the PLAYER are required to notify the FOUNDATION of the scheduled appointments and the condition of the INSTRUMENT in advance. One of such quarterly maintenances should include an annual inspection conducted by Mr. Roland Baumgartner in Basel, Switzerland. The designated workshops provide the Condition Reports to the FOUNDATION each time.
5. The RECIPIENT and the PLAYER are allowed to have the designated workshops carry out any necessary maintenance or repair works on the INSTRUMENT as well as to have them safekeep the INSTRUMENT only with the consent of the FOUNDATION.
6. The RECIPIENT and the PLAYER agree that in the event of any apparent loss or damage to the INSTRUMENT including theft, fire, or natural disaster, it will be immediately reported to the FOUNDATION and that the RECIPIENT and the PLAYER will make arrangements as directed by the FOUNDATION. The FOUNDATION assumes the responsibility of insuring the INSTRUMENT. The RECIPIENT and the PLAYER agree to provide the FOUNDATION with contact information reachable by the FOUNDATION

anytime and to update such information in case of any change.

7. The RECIPIENT and the PLAYER agree to generously promote and make known the fact of the loan by the FOUNDATION including mention of the name of the INSTRUMENT being loaned when interviewed by media as well as in the biography on any written media including the concert programs, fliers, and websites.
8. The RECIPIENT and the PLAYER agree to mention the name of the INSTRUMENT and the loan by the FOUNDATION prominently on all audio and audiovisual recordings made with the INSTRUMENT including those released digitally, and to provide the FOUNDATION with a copy.
9. The RECIPIENT and the PLAYER agree to submit a report of activities etc. to the FOUNDATION by the 15th day of April every year, or by the end of the loan period, whichever comes first. The report regarding the use of the INSTRUMENT should include the following data from April of the previous year to the end of March. If there are concerts/recordings the PLAYER did not use the INSTRUMENT for, it should be specified in the report.
 - a.) Concerts (date, city/country, venue, program, and co-performers) and other activities such as recordings, performances on TV, radio, and online
 - b.) A copy of the recordings mentioned in Article 8 produced over the past year
 - c.) Latest biography and photos to update the FOUNDATION's website etc.
 - d.) Schedule of performance and recording for the next two years
 - e.) A statement letter outlining the achievements over the past year and goals for the coming year using the loaned instrument
10. The RECIPIENT and the PLAYER agree that the PLAYER performs gratis not more than five concerts annually for the FOUNDATION. The dates and places of the performances are to be mutually agreed between the FOUNDATION, the RECIPIENT and the PLAYER. The FOUNDATION assumes accommodation and travel costs of the PLAYER. The performances may be recorded in audio and/or audiovisual formats for the FOUNDATION's archive and to promote its activities. The RECIPIENT and the PLAYER agree on the FOUNDATION's production of audio and/or audiovisual recordings of the concerts and the transmission of such recordings by all media such as TV, radio, and online.
11. Notwithstanding the provision of Article 1, the FOUNDATION will request the RECIPIENT and the PLAYER to return the INSTRUMENT in the event that the RECIPIENT and the PLAYER do not abide by the provisions of this Agreement, and the RECIPIENT and the PLAYER shall return the INSTRUMENT to the FOUNDATION.

12. Fully acknowledging the fact that the INSTRUMENT is a historical asset of the world to be passed to the future generations, the RECIPIENT and the PLAYER agree to:
 - a.) abide by the Guideline provided by the FOUNDATION to play and to handle the INSTRUMENT.
 - b.) limit the number of performances using the INSTRUMENT to a reasonable level. The PLAYER is encouraged to continue to play his/her own instrument from time to time.
 - c.) refrain from performing music with an aggressive playing style that is too strenuous for antique instruments.
 - d.) avoid taking the INSTRUMENT to an environment that could be harmful for the INSTRUMENT - such case could include extreme temperature and humidity.
 - e.) under no circumstances take the INSTRUMENT to the countries that are not allowed by the FOUNDATION. The FOUNDATION assumes the responsibility of providing the ATA Carnet with the list of countries where the RECIPIENT and the PLAYER are allowed to take the INSTRUMENT. The FOUNDATION periodically provides the RECIPIENT and the PLAYER with the updated list of such countries.
 - f.) always carry this Agreement, ATA Carnet, and Declaration of Materials with the INSTRUMENT as evidence of the loan. The RECIPIENT agrees to abide by the Memorandum for the ATA Carnet for customs declaration.
13. The FOUNDATION assumes insurance premiums and costs of repair and quarterly maintenance of the INSTRUMENT, provided, however, that the FOUNDATION may claim against the RECIPIENT and the PLAYER any repair cost of the INSTRUMENT caused by any damage due to the willful intent or gross negligence of the RECIPIENT and the PLAYER.
14. The RECIPIENT, the PLAYER and the FOUNDATION shall resolve faithfully by mutual consultation, any question which this agreement does not cover or any matter concerning the interpretation of the terms of this agreement.
15. This Agreement shall be governed by and construed in accordance with the laws of Japan, and each of the parties hereto irrevocably submits to the exclusive jurisdiction of the Tokyo District Court in Japan.

16. Contact:

For the FOUNDATION

Sasakawa Music Foundation

Address:

Tel:

Fax:

Email:

For the RECIPIENT

Name:

Address:

Home Phone:

Mobile:

Email:

For the PLAYER

Name:

Address:

Home Phone:

Mobile:

Email:

IN WITNESS WHEREOF, the parties hereto have executed three original copies, each of which will be kept by each party.

FOUNDATION

NAME, TITLE

Date: _____
DD / MM / YYYY

RECIPIENT

NAME

Date: _____
DD / MM / YYYY

PLAYER

NAME

Date: _____
DD / MM / YYYY