1. Introduction. An alphabetic script for the Fulani language initially devised in 1989 by brothers Abdoulaye Barry and Ibrahima Barry, when they were children, 14 and 10 years of age respectively, in Guinea. One of them asked their father why they could not write their language, and when their father wrote a few words in Fulani in Arabic script, he said “That’s not our script. We should have our own.” Some time later the boys proved to their father that they had devised by engaging in blind testing—similar to the way in which Sequoyah proved the efficacy of the Cherokee syllabary to his colleagues. One wrote a text and left the room; his brother came in and read it aloud, and then wrote down something else that he was told to write. Then he left the room and his sister, who had learned the script, came in to read what he had written. Over the next few years the Adlam script continued development. It is currently in use in Guinea and in other countries, and its use is increasing.

The Fulani people represent one of the larger linguistic groups in Africa, the language being spoken by more than 40 million Fulani and non-Fulani people and spread across the band of the Sahel from Senegal to Eritrea. A widespread ethnic group, Fulani speakers can be found in all of the major cities of Sub-Saharan Africa as well as throughout the Western world. The Fulani are called by a variety of names in different areas: Fulani, Fula, Peul, Pul, Fut, Fellata, Tekruri, Toucouleur, Peuhl, Wasolonka, Kourte, and so on. They refer to themselves as Pullo (singular) and Fulɓe or Fulɓe (plural). Their language is called Pular in the western part of West Africa (Senegal, Guinea, Mauritania, Mali, Burkina Faso, Sierra Leone); it is called Fulfulde on the Eastern side of the West African region and Central and Eastern Africa in countries such as Nigeria, Chad, Cameroon, and Niger. Despite this large geographical dispersion of the language, the different dialects are mutually intelligible for the most part.

The name Adlam is an anagram; the first four letters of the alphabet 𞤀A, 𞤁D, 𞤂L, and 𞤃M, representing Alkule Dandaydhe Leñol Mulugol (‘the alphabet which protects the peoples from vanishing’).

2. Structure. Adlam is a casing script with right-to-left directionality. Its letters can be written separately or can be joined together in the same way that Arabic and N’Ko are. Joining is optional not obligatory; it is a question of font style (see §9 below).

3. Diacritical marks. A range of diacritical marks is used.

3.1. The ADLAM ALIF LENGTHENER is used only on the letter ALIF; it is typically drawn higher when used with the capital ALIF than when it is used with the small ALIF: compare 𞤀Ā and 𞤂ā. Alif is a very frequent
vowel, which accounts for it having its own sign. ʕa is da; ʕu da (ʕu DÅ) can also be written ʕu da (ʕu DÅ); ʕu* da can be considered a misspelling.

3.2. The Adlam Vowel Lengthener is used with other vowels: ʕu du is lengthened to ʕu da. This typically has a different glyph shape when used with the capital letters than when it is used with the small letters: compare ʕI and ʕi.

3.3. The Adlam Gemination Mark marks long consonants; compare ʕu da ʕa ‘warehouse’ with ʕu da ʕa ʕa ʕa ʕa ʕa ‘leather worker’. This and other marks are typically high with capital letters and small letters with ascenders but low with ordinary small letters: Compare ʕu DD, ʕu dd, ʕu LL, ʕu ll.

3.4. The Adlam Hamza is used atop a consonant when a glottal stop occurs between it and the following vowel; compare ʕu da ʕa Qurān with ʕu da ʕa Qur‘ān. The hamza has high and low variants: ʕR, ʕr.

3.5. The Adlam Consonant Modifier is used to indicate foreign sounds, primarily in Arabic transcription.

3.6. The Adlam Nukta is used to indicate both native and borrowed sounds. It is drawn above the vowels ʕa ʕe and ʕo ʕo to indicate ʕa ʕe and ʕo ʕo respectively. When either of those vowels is lengthened, however, the Nukta is drawn below the vowels to indicate the quality change: thus vowels ʕu ʕe and ʕu ʕo are marked with the Nukta to indicate ʕu ʕe and ʕu ʕo. (The Nukta should be entered before the length mark.) As shown in 3.5, the Nukta is also used with two consonants in transliteration: ʕw represents ʕh th and ʕj represents ʕz, and when geminate these are written ʕu ʕu and ʕu ʕu respectively. When drawn above a letter, the Nukta is called ʕoorobbhere ‘dot above’ in Fulani; when drawn below, it is called ʕorstobbhere ‘dot below’.

4. Character names. The usual UCS conventions are used, with the following conventions: BH is used for ɓ, B for b, BH is used for ɓ, B for b, DH for ɗ, D for d, YH for ƴ, and Y for y. Long vowels and geminate consonants are doubled. The word Nukta is used because it is the most familiar name to implementors.

5. Linebreaking. Letters behave as in N’Ko.

6. Digits. Ten digits are used in Adlam; their directionality is also right-to-left, like the digits in N’Ko.

7. Punctuation. Adlam makes use of European punctuation, alongside U+061F ARABIC QUESTION MARK, U+2E41 REVERSED COMMA, and U+204F REVERSED SEMICOLON. While ARABIC QUESTION MARK and U+0021 EXCLAMATION MARK are used at the ends of sentences, two script specific characters, ʕu Adlam Question Mark and ʕu Adlam Exclamation Mark, are used at the beginnings of those sentences (similar to the use of ¿ and ¡ in Spanish orthography). One might write ʕu ʕu ʕu ʕu ʕu ʕu ʕu ʕu ʕu ʕu ‘query’ ʕu ʕu ʕu ʕu ʕu ʕu ʕu ʕu ʕu ʕu ‘exclamation’.

8. Collating order. Basic collation order follows the order of letters in the code chart, with capital and small letters interfiled. Letters with diacritics are sorted as variants of the base letter.
9. Script connections. In some contexts, fonts with joining connections between letters are used. Joining
behaviour for Adlam is simple: all of the letters are dual-joining, having a base form, a left-joining form,
a dual-joining form, and a right-joining form. Note that letters with diacritics connect; the diacritics do
not break the script connectivity. A few letters have special contextual forms, however, shown in blue in
the chart here. These do not affect the basic joining behaviour; they are just the glyphs used. Digits and
punctuation do not participate in shaping.
In the connected/cursive form of the script, users may want to use Tatweel for explicit elongation. U+0640 ARABIC TATWEEL could be used for that purpose. The ScriptExtensions property of U+0640 needs to be changed to include Adlam:

0640; Adlm Arab Mand Mani Phlp Syrc # Lm ARABIC TATWEEL

10. Text for ArabicShaping.txt.

# Adlam Characters

1E900; ADLAM CAPITAL ALIF; D; No_Joining_Group
1E901; ADLAM CAPITAL DAALI; D; No_Joining_Group
1E902; ADLAM CAPITAL LAAM; D; No_Joining_Group
1E903; ADLAM CAPITAL MIIM; D; No_Joining_Group
1E904; ADLAM CAPITAL BA; D; No_Joining_Group
1E905; ADLAM CAPITAL SINNYIIYHE; D; No_Joining_Group
1E906; ADLAM CAPITAL PE; D; No_Joining_Group
1E907; ADLAM CAPITAL BHE; D; No_Joining_Group
1E908; ADLAM CAPITAL E; D; No_Joining_Group
1E909; ADLAM CAPITAL FA; D; No_Joining_Group
1E90B; ADLAM CAPITAL I; D; No_Joining_Group
1E90C; ADLAM CAPITAL O; D; No_Joining_Group
1E90D; ADLAM CAPITAL DHA; D; No_Joining_Group
1E90E; ADLAM CAPITAL YHE; D; No_Joining_Group
1E90F; ADLAM CAPITAL WAW; D; No_Joining_Group
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1E911; ADLAM CAPITAL KAF; D; No_Joining_Group
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1E913; ADLAM CAPITAL U; D; No_Joining_Group
1E914; ADLAM CAPITAL JIIM; D; No_Joining_Group
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1E916; ADLAM CAPITAL HA; D; No_Joining_Group
1E917; ADLAM CAPITAL QAAAF; D; No_Joining_Group
1E918; ADLAM CAPITAL GA; D; No_Joining_Group
1E919; ADLAM CAPITAL NYA; D; No_Joining_Group
1E91A; ADLAM CAPITAL TU; D; No_Joining_Group
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1E91C; ADLAM CAPITAL VA; D; No_Joining_Group
1E91D; ADLAM CAPITAL KHA; D; No_Joining_Group
1E91E; ADLAM CAPITAL GBE; D; No_Joining_Group
1E91F; ADLAM CAPITAL ZAL; D; No_Joining_Group
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1E921; ADLAM CAPITAL SHA; D; No_Joining_Group
1E922; ADLAM SMALL ALIF; D; No_Joining_Group
1E923; ADLAM SMALL DAALI; D; No_Joining_Group
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1E925; ADLAM SMALL MIIM; D; No_Joining_Group
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1E942; ADLAM SMALL KPO; D; No_Joining_Group
1E943; ADLAM SMALL SHA; D; No_Joining_Group

11. Unicode Character Properties.
12. Acknowledgements. This project was made possible by support from the Winden Jangen Fulani cultural organization based in New York, from Diwal Timbo (the Fulani Elders’ Association based in New York), by Union Fouta (a non-profit Fulani organization covering New York, New Jersey, and Connecticut), by Fulani People Organization of USA (supporting Fulani from Sierra Leone), Pottal Fi Bhantal (supporting Fulani from Guinea), the Fulani organizations of Boston, the Fulani Organization of Seattle, the North American Fulani and Friends Association, (NAFFA, in Portland, Oregon), and the Fulani Taxi Driver Union (Philadelphia). This project was also made possible in part by a grant from the Script Encoding Initiative at UC Berkeley in respect of the Adlam encoding. Any views, findings, conclusions or recommendations expressed in this publication do not necessarily reflect those of the University of California Berkeley.

12. Bibliography
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**Supplementary small letters**

- 1E93E: Adlam Small Letter Va
- 1E93F: Adlam Small Letter Kha
- 1E940: Adlam Small Letter Gbe
- 1E941: Adlam Small Letter Zal
- 1E942: Adlam Small Letter Kpo
- 1E943: Adlam Small Letter Sha

**Diacritical marks**

- 1E944: Adlam Alif Lengthener
- 1E945: Adlam Vowel Lengthener
- 1E946: Adlam Gemination Mark
- 1E947: Adlam Consonant Modifier
- 1E948: Adlam Geminate Consonant Modifier
- 1E949: Adlam Nukta

**Digits**

- 1E950: Adlam Digit Zero
- 1E951: Adlam Digit One
- 1E952: Adlam Digit Two
- 1E953: Adlam Digit Three
- 1E954: Adlam Digit Four
- 1E955: Adlam Digit Five
- 1E956: Adlam Digit Six
- 1E957: Adlam Digit Seven
- 1E958: Adlam Digit Eight
- 1E959: Adlam Digit Nine

**Punctuation marks**

- 1E95E: Adlam Initial Exclamation Mark
- 1E95F: Adlam Initial Question Mark
Figure 1a. Table of Adlam syllables from Barry 2006. This is an early orthography for Adlam, and the glyphs here are no longer preferred; the glyphs in the code chart above are the ones which are expected now. Note that the script has been designed as casing: small and capital letters are given in the right two columns.
Figure 1b. Table of Adlam syllables from Barry 2006.
Figure 1c. Table of Adlam syllables from Barry 2006.
Figure 2. Sample of handwritten calligraphic Adlam capital letters. This is the most recent, and final, development in terms of character design, having been informed by courses in calligraphy.

Figure 3. Sample of handwritten calligraphic Adlam small letters.

Figure 4. Sample of handwritten calligraphic Adlam digits, punctuation, and diacritical marks.
Figure 5. Page from one of the first books written in Adlam script, written by Aissata Barry, sister of Ibrahima and Abdoulaye.

Figure 6. Page from a hand-written book. ئووپني نئيپي نغودان نغودان Annabi Yūsuf
‘The life of the Prophet Joseph’.
Here and in Figures 8 and 9 case pairs are not found.

Figure 8. Text from a booklet in Fulani discussing democracy, entitled Demokarāku. The text is written in a font which used Arabic code points to get right-to-left processing behaviour. Non-cursive text is used in the header.
Figure 9. Text from a booklet in Fulani discussing Arabic terminology. The booklet is called Deftere Laklariyi Nden ‘the Book of Laklari’.

Figure 10. Adlam calligraphy by Ibrahima Barry. Capital and small letters are used.
Figure 11. Adlam being taught in a school in Conakry.

Figure 12. A classroom in Nigeria where children are taught Adlam.
Figure 13. A classroom in Nigeria where children are taught Adlam.

Figure 14. Some teachers of Adlam in Guinea.
Figure 15. Hand-written text in the modern unjoined form of the script (above) and in the modern cursive form of the script (below), written by Ibrahima Barry. In addition to the text of the two samples not being identical, there are some differences in orthographic conventions between the two. Compare, for instance, ქუბია above and ქუბია below.
TÉMOIGNAGE

Le conseil scientifique de l’IRLA (Institut de Recherche Linguistique Appliquée) après avoir examiné l’alphabet ADLAM en sa session extraordinaire du Jeudi 20 octobre 2011 constate ce qui suit :

- L’alphabet ADLAM comporte des consonnes et des voyelles.
- Il est lisible de droite à gauche, de haut en bas et de bas en haut.
- Ses caractères ne peuvent pas être confondus quelle que soit la position dans laquelle on les lit.
- Les caractères ADLAM ne sont ni calqués ni copiés sur aucun autre système d’écriture connu du conseil scientifique de l’IRLA.
- Cet alphabet est facilement maîtrisable par les apprenants jeunes et vieux.
- Il est déjà utilisé pour produire des manuels d’alphabétisation, des manuels de vulgarisation de la science et de la religion ainsi que des journaux.
- Il est utilisé dans l’informatique (ordinateurs, tablettes numériques et internet).
- Les créateurs de cet alphabet voyagent en Guinée et à l’extérieur de la Guinée pour la promotion de leur système d’écriture dans l’alphabétisation et la recherche sur nos langues.

A ce titre l’Institut de Recherche Linguistique Appliquée (IRLA) les considère comme des partenaires de terrain.

En foi de quoi, le conseil scientifique de l’IRLA leur délivre le présent témoignage pour servir et valoir ce que de droit.

Fait à Conakry le 03 Décembre 2013

LE DIRECTEUR GENERAL

Dr DIANE Mamady

Figure 16. Letter of support from IRLA, the Institut de Recherche Linguistique Appliquée. This is the institute in charge of the national languages in Guinea. They support the fight against illiteracy. This is a branch of the government that gives authorization to teach Fulani in Adlam script.
MINISTRE DEL’ALPHABETISATION
ET DE LA PROMOTION DES LANGUES
NATIONALES

Direction Nationale de la Promotion
des Langues Nationales

REPUBLIQUE DE GUINEE

-------------

Travail-Justice-Solidarité

Conakry, le 15 Novembre 2011

LE DIRECTEUR NATIONAL

TEMOIGNAGE

Dans le cadre des activités de recherche linguistique menées en collaboration avec les institutions spécialisées, la Direction Nationale de la Promotion des Langues Nationales a reçu, examiné et transmis à l’Institut de Recherche Linguistique Appliquée (IRLA), courant année 2011, les dossiers relatifs aux travaux d’expérimentation de l’alphabet ADLAM.

En raison de quoi le présent témoignage est délivré aux créateurs dudit alphabet.

Pépé Jérôme HABA

Figure 17. Letter of support from the Ministre de l’Alphabetisation et de la Promotion des Langues Nationales. This is the Guinean Ministry in charge of literacy.
La Direction Nationale des Affaires Politiques du Ministère de l’Administration du Territoire et de la Décentralisation ; après avoir assisté à certaines activités de l’Association DARUL-ILMI “ADI” atteste ce qui suit :

L’Association a réalisé plusieurs activités notamment :
* la réalisation des plusieurs ouvrages
* la création de l’alphabet ADLAM
* La formation aussi bien en Guinée qu’à l’extérieur ; de plusieurs personnes désireuses d’apprendre l’alphabet.
* La décoration de plusieurs hautes personnalités ayant contribué à la vulgarisation de l’alphabet ADLAM.

En foi de quoi, La Direction Nationale des Affaires Politiques lui délivre le présent acte pour servir et valoir ce que de droit.

Fait à Conakry le 27 Décembre 2013
P / LE DIRECTEUR NATIONAL P.O.
LA DIRECTRICE NATIONALE ADJOINTE

HADJA MAFERIN SOUMAH

Figure 18. Letter of support from the Ministère de l’Administration du Territoire et de la Décentralisation. This is the Guinean equivalent to the Ministry for the Interior.
Objet : Encouragements

Monsieur le Président,

J'ai l'honneur d'accuser réception de votre courrier S/N du 05/02/2014 relatif à la création de l'alphabet ADLAM.

Je voudrais avant tout vous féliciter et encourager votre initiative qui vise à promouvoir la culture guinéenne.

Les témoignages des services techniques compétents des différents Ministères de l'enseignement prouvent à suffisance la pertinence de votre noble entreprise dans le développement culturel.

A ce titre, je tiens à vous exprimer toute ma disponibilité.

Me réjouissant d'avance de cette collaboration, veuillez agréer, Monsieur le Président, l'assurance de ma considération distinguée.

Ahmed Tidiane CISSE

Figure 19. Letter of support from the Ministère de la Culture et du Patrimoine Historique. This is the Guinean Ministry of Culture.
November 11, 2013

**Letter of Attestation**

This is to inform the Foundation Literacy School, Fish Market, Monrovia, Liberia that after inspection of your school facilities, you are permitted to operate as a Literacy School for One Year pending the lifting of the Moratorium placed on the Operational Permit.

We therefore, request that the school be accorded all privileges befitting its status as a recognized School by the Ministry of Education.

**Authorized Signature**

[Signature]

Tokunboh E. Lawrence  
Assistant Minister  
Bureau of Basic and Secondary Education

Cell: +231-0886365332  
Email: tlawrence@moe.gov.lr

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**Figure 20.** Letter of support from the Ministry of Education of the Republic of Liberia.
Figure 21. Letter of support from the Guinean National Commission for UNESCO.
Cher Monsieur Michael Everson,
Evertype Publishing/Consortium Unicode

Au nom de la Coordination Nationale Haali Pular, nous vous adressons cette lettre en appui à la proposition de codage de l’alphabet ADLAM.

La Coordination Nationale Haali Pular est une Association Guineen représentant les intérêts de tous les Peuls et des locuteurs de la langue Pular de Guineens. Notre Association représente de ce fait plus de 5 millions de Guineens.

Nous soutenons pleinement cette proposition et ne pouvons insister assez sur l’importance de ce projet pour nos communautés. ADLAM est devenu un outil très important dans la lutte contre l’analphabétisme au sein de la population peule. Cet alphabet est à l’étude dans toutes la Guinée et dans certains pays voisins. A Conakry, nous avons plus de 200 centres d’apprentissage de l’ADLAM et nous pouvons affirmer sans aucun doute que l’ADLAM est l’alphabet le plus étudié à Conakry, la capitale de la Guinée.

Nous comprenons que le codage ADLAM ouvrira de nombreuses portes technologiques qui permettront à notre communauté de profiter des progrès de la communication et de l’éducation. Nous croyons que cet alphabet est l’un des outils pour libérer le potentiel insuffisamment exploité de nos communautés, en particulier les paysans et les Femmes qui ont moins de possibilités d’accès à l’éducation formelle.

Dans la ville de Pita Timbi-Madina par exemple, l’ADLAM est largement utilisé par les Femmes et les habitants pour la comptabilisation de leurs activités commerciales et les échanges entre eux.

Nous croyons donc que l’encodage de l’ADLAM aura dans nos communautés un impact important dont l’ampleur ne peut pas être sous-estimée.

Nous soutenons pleinement ce projet et si nous pouvons être d’une utilité quelconque, n’hésitez pas de nous contacter.

Cordialement,

Le Président de la Coordination Nationale Haali Pular

Elhadji Saikou Yaya BARRY
Compagnon de l’Indépendance

Siège Tougainwondy Commune de Matam-Conakry : Tél : (+224) 622 318 069 ; E-mail : jeunessehaalipular@yahoo.fr

Figure 22a. Letter of support from the Coordination Nationale Haali Pular. This is the largest Fulani organization in the word, which co-ordinates the ethnic group relations across borders. Their headquarters are based in Guinea.
On behalf of the Haali Pular National Coordination, we are writing this in support of the proposal to encode the ADLAM script.

The Haali Pular National Coordination is a Guinean Association representing the interests of all Fulani and pular speakers of Guinea. Our Association therefore represents more than three million Guineans.

We fully support this proposal and could not stress enough how important this project is to our communities. ADLAM has become a very important tool in fighting illiteracy among the Fulani population. This alphabet is being studied throughout Guinea and in some neighboring countries. In Conakry alone, we have more than 200 ADLAM learning centers and we can state without a doubt that ADLAM is the most learned and studied alphabet in Conakry, the capital of Guinea.

We understand that encoding ADLAM will open many technological doors that will enable our community to take advantage of advances in communication and education. We believe that this alphabet is one of the keys to unlocking the underutilized potential of our communities especially peasantry and women who have less access to formal education.

In the town of Pita Timbú-Madina for example, ADLAM is widely used by women and locals to keep track of their commercial activities and to exchange among themselves.

We therefore believe that encoding ADLAM will have a significant impact in our communities the extent of which cannot be overstated.

We fully support this project and if we could be of any assistance, please contact us.

Sincerely,

The President of the Haali Pular National Coordination

Elhadji Saïkou Yaya BARRY
The independence followers
December 20th, 2013

UNION FOUTA NY
3393 3rd Avenue
Bronx, NY 10456
Tel: 718 414-6597
Fax: 718 213-4388

Mr Michael Everson
Evertsype Publishing/Unicode Consortium

Dear Mr. Everson,

On behalf of the Union Fouta NY, we are writing this letter in support of the proposal to encode the ADLaM script.

The Union Fouta NY is an organization representing the interests of all Fulani and Pular speakers in the USA. Our organization therefore represents more than 20,000 fulanis living in the USA.

We fully support this proposal and couldn't stress enough how important this project is to our communities. ADLaM has become a very important tool in fighting illiteracy among the Fulani population. This alphabet is being studied throughout Guinea and in New York City. In NY alone, we have lots of ADLaM students taking classes weekly and in other states on the web.

We understand that encoding ADLaM will open many technological doors that will enable our community to take advantage of advances in communication and education. We believe that this alphabet is one of the keys to unlocking the under-utilized potential of our communities especially peasants and women who have less access to formal education.

We therefore believe that encoding ADLaM will have a significant impact in our communities the extent of which cannot be overstated.

We fully support this project and if we could be of any assistance, please contact us.

Sincerely,

Dr Thierno Mombeya Diallo

President

Figure 23. Letter of support from the Union Fouta NY. This is the co-ordinating body for Fulani people in North American (the US and Canada). It is based in New York.
LE SECRETAIRE GENERAL DE L’ACADEMIE N’KO

A
Monsieur le President de ADALAMA

Objet: Invitation

Monsieur le President,
J’ai l’honneur de venir par la presente, solliciter d’honorer de votre presence la commémoration du 26ème anniversaire de la mort de Souleymane Kanté, Inventeur de l’Alphabet N’ko, ce Dimanche 29 Décembre 2013 à l’Université Koffi Amman de Guinée à partir de 12h00. C’est une journée consacrée à rendre hommage au Savant KANTE.

Placé sous le haut patronage de Madame la Première Dame de la République, cet événement trouve sa particularité dans les points inscrits à l’ordre du jour dont entre autres : l’exposé sur les avancées scientifiques, techniques et technologiques de l’écriture N’ko occupe une place de choix, la dédicace de deux nouveaux ouvrages en N’ko.

Sachant d’avance votre engagement habituel en faveur du rayonnement de la culture Guinéenne et du développement du N’ko, je vous prie Monsieur le President, de recevoir l’expression de ma haute considération.

Le Secrétaire Général

Haya Mady SYLLA

Figure 24. Letter of support from the Secretary General of the Academie N’Ko. This is a sister organization supporting the Fulani language and its script. Fulani is in a different language family but Manden people using the N’Ko script support it and work together jointly on literacy projects.
A. Administrative

1. Title
Proposal for encoding the Adlam script in the SMP of the UCS

2. Requester’s name
Michael Everson

3. Requester type (Member body/Liaison/Individual contribution)
Liaison contribution.

4. Submission date
2014-10-28

5. Requester’s reference (if applicable)

6. Choose one of the following:
6a. This is a complete proposal
Yes.
6b. More information will be provided later
No.

B. Technical – General

1. Choose one of the following:
1a. This proposal is for a new script (set of characters)
Yes.
1b. Proposed name of script
Adlam.
1c. The proposal is for addition of character(s) to an existing block
No.
1d. Name of the existing block
2. Number of characters in proposal
87.
3. Proposed category (A-Contemporary; B.1-Specialized (small collection); B.2-Specialized (large collection); C-Major extinct; D-Attested extinct; E-Minor extinct; F-Archaic Hieroglyphic or Ideographic; G-Obscure or questionable usage symbols)
Category A.
4a. Is a repertoire including character names provided?
Yes.
4b. If YES, are the names in accordance with the “character naming guidelines” in Annex L of P&P document?
Yes.
4c. Are the character shapes attached in a legible form suitable for review?
Yes.
5a. Who will provide the appropriate computerized font (ordered preference: True Type, or PostScript format) for publishing the standard?
Michael Everson.
5b. If available now, identify source(s) for the font (include address, e-mail, ftp-site, etc.) and indicate the tools used:
Michael Everson, FontLab.
6a. Are references (to other character sets, dictionaries, descriptive texts etc.) provided?
Yes.
6b. Are published examples of use (such as samples from newspapers, magazines, or other sources) of proposed characters attached?
Yes.
7. Does the proposal address other aspects of character data processing (if applicable) such as input, presentation, sorting, searching, indexing, transliteration etc. (if yes please enclose information)?
Yes.
8. Submitters are invited to provide any additional information about Properties of the proposed Character(s) or Script that will assist in correct understanding of and correct linguistic processing of the proposed character(s) or script. Examples of such properties are: Casing information, Numeric information, Currency information, Display behaviour information such as line breaks, widths etc., Combining behaviour, Spacing behaviour, Directional behaviour, Default Collation behaviour, relevance in Mark Up contexts, Compatibility equivalence and other Unicode normalization related information. See the Unicode standard at http://www.unicode.org for such information on other scripts. Also see Unicode Character Database http://www.unicode.org/Public/UNIDATA/UnicodeCharacterDatabase.html and associated Unicode Technical Reports for information needed for consideration by the Unicode Technical Committee for inclusion in the Unicode Standard.
See above.

C. Technical – Justification

1. Has this proposal for addition of character(s) been submitted before? If YES, explain.
Yes, preliminary proposal in N4488.

2a. Has contact been made to members of the user community (for example: National Body, user groups of the script or characters, other experts, etc.)?
Yes.
2b. If YES, with whom?
Ibrahima Barry, Abdoulaye Barry (script inventors); Thierno Boubacar Sow (the second student of the script, in Germany); Abdoulaye Barry (President of Winden Jangen); Ali Jallow (teacher of Adlam in New York); Boubacar Diakite (Harvard University); Randall Hanson (calligrapher), Rebecca Wild (calligrapher); Oumary Barry (writer and teacher in Guinea), Abdourahim Balde (writer and teacher in Saudi Arabia); Aboubacar Barry (teacher in Guinea), Jindé Gnass (teacher in Senegal), Mohomed Bah (teacher in Gambia), Mamadou Malal Jalloh (teacher in Nigeria), Moussa Diallo (teacher in Niger), Halidou Diallo
(teacher in Niger), Jafarou Diallo (teacher in Guinea), Allareni Diallo (teacher in Sierra Leone), Mamadou Soto Balde (teacher in New York), Atigou Sow (teacher in the Netherlands), Mamadou Cola Diallo (teacher in Portugal), Thierno Oumar Diallo (teacher in Bangkok), Assighou Diallo (teacher in Saudi Arabia), Ibrahima Barry (teacher in Israel), Ibrahim Diallo (teacher in Guinea), Issiagha Barry (teacher in Guinea), Thierno Oury Balde (teacher in Angola), Mamadou Alpha Diallo (teacher in Angola), Thierno Baillou Diallo (teacher in Guinea), Thierno Yaghouna (teacher in Guinea), Fatimata Binta Barry (teacher in Guinea), Thierno Mamadou (teacher in Guinea), Mamadou Bonfi Balde (teacher in Guinea), Mahmoud Tanou Diallo, Mohmed Sire Sall, Mamadou Fajdi Diall, Abdoulaye Kenyeko, Ibrahima Kenyeko, Mamadou Barry, Alpha I. Barry, Mamadou Aliou Sokoboli, Aboubacar Hinde Barry, Alhadj Moustapha Diallo, Hatim Barry, Fode Balde, Amadouri Diallo, Ousman Barrie, Mamadou Saliou Diallo, Oumar Bailo Sow.

2c. If YES, available relevant documents
3. Information on the user community for the proposed characters (for example: size, demographics, information technology use, or publishing use) is included?

40 million speakers of Fulani worldwide.

4a. The context of use for the proposed characters (type of use; common or rare)
Common.

4b. Reference

5a. Are the proposed characters in current use by the user community?
Yes.

5b. If YES, where?
In Guinea, Nigeria, Senegal, Sierra Leone, Liberia, Gambia, Guinea Bissau, Mali, Burkina Faso, Cote d’Ivoire, Niger, and the United States.

6a. After giving due considerations to the principles in the P&P document must the proposed characters be entirely in the BMP?
No.

6b. If YES, is a rationale provided?

6c. If YES, reference

7. Should the proposed characters be kept together in a contiguous range (rather than being scattered)?
Yes.

8a. Can any of the proposed characters be considered a presentation form of an existing character or character sequence?
No.

8b. If YES, is a rationale for its inclusion provided?

8c. If YES, reference

9a. Can any of the proposed characters be encoded using a composed character sequence of either existing characters or other proposed characters?
No.

9b. If YES, is a rationale for its inclusion provided?

9c. If YES, reference

9d. Is a list of composite sequences and their corresponding glyph images (graphic symbols) provided?
No.

10a. Can any of the proposed character(s) be considered to be similar (in appearance or function) to an existing character?
No.

10b. If YES, is a rationale for its inclusion provided?

10c. If YES, reference

10d. Does the proposal include use of combining characters and/or use of composite sequences (see clauses 4.12 and 4.14 in ISO/IEC 10646-1: 2000)?
No.

11a. Does the proposal contain characters with any special properties such as control function or similar semantics?
No.

11b. If YES, is a rationale for such use provided?

11c. If YES, reference

11d. Is a list of composite sequences and their corresponding glyph images (graphic symbols) provided?
No.

12a. Does the proposal contain any Ideographic compatibility character(s)?
No.

12b. If YES, describe in detail (include attachment if necessary)

13a. Does the proposal contain any Ideographic compatibility character(s)?
No.

13b. If YES, is the equivalent corresponding unified ideographic character(s) identified?