

Universal Multiple-Octet Coded Character Set  
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**Introduction:** Khamti Shan is spoken by 50,000 people in Myanmar and India. The language has a long literary tradition which was lost as people forgot their script. In the last 5 years the script has undergone a resurgence in a new form and after a pilot literacy programme is to be taught throughout the region. The new script has been accepted by all the Khamti and looks to have a strong future ahead of it. Aiton and Phake are smaller language communities of around 2,000 each.

Khamti Shan bears a superficial resemblance to the Myanmar script using many of the same shapes, but adds stylistic dots to the glyphs. The question arises whether this script should be unified with the Myanmar script or be given its own block. This proposal unifies these writing systems with the Myanmar script for the following reasons:

- It is acknowledged that the dots are purely stylistic and can vary in size considerably.
- The various writing systems will place dots in different places on what are acknowledged to be the same character. For example compare the Aiton and Phake forms for ca and pha.
- The level of overlap between characters in Khamti Shan script and those already encoded in the Myanmar block, assuming that the dots are stylistic, is 80%.
- The community requested unification with Myanmar script. This arises from a realisation that the dots are stylistic and may change over time even perhaps disappearing all together.

Therefore, this proposal is to add the extra characters needed to support modern Khamti Shan to the Myanmar block. Khamti, Aiton and Phake are based on Shan and as such follow the Myanmar model of encoding including diacritic vowels, medial consonants and even stacking consonants.

## ***Khamti Shan***

The Khamti Shan writing system proposed for encoding is the revised Khamti Shan in contrast to the historic writing system which is all but lost and of academic interest. Another revision was made in India and is documented by Stephen Morey. But this Indian writing system did not gain popularity and the wider Khamti community has met and decided to use the revisions described here.

**Consonants:** The consonants in Khamti Shan are listed below along with their unified values where unification is appropriate. The glyphs shown are Khamti style to be compared to the Burmese style in the existing charts. The proposed charts will use Burmese style glyphs, in contrast.

က	ခ	င	စ	ဆ	ဗ	တ	ထ	န	ပ
k	kh	ng	c	s	nj	t	th	n	p
U+1000	U+1075	U+1004	U+AA60	U+AA61	U+AA62	U+1010	U+1011	U+AA63	U+1015

ၵ	မ	ယ	ၵ	လ	ဝ	ၶ	ၼ	ၽ	ၾ
ph	m	y	r	l	w	h	ʔ	x	z
U+1078	U+1019	U+101A	U+AA64	U+101C	U+101D	U+AA65	U+1022	U+AA66	U+AA67

ၶ	စ	ၼ	ၽ
d	b	f	th
U+107B	U+107F	U+AA68	U+1080

U+AA62 (MYANMAR LETTER KHAMTI NYA), while behaving the same as the corresponding Shan character (U+107A MYANMAR LETTER SHAN NYA) has a significantly different glyph shape with all the features of cup direction and leg direction, inverted.

**Vowels:** Like the consonants, there are various vowel characters used, often in combination and all of them may be unified with other characters in the Myanmar block. Diacritics are shown in conjunction with wa (U+101D MYANMAR LETTER WA)

ၿ	ၵ	ၶ	ၼ	ၽ	ၾ	ၿ	ၸ	ၹ	ၺ
-ai	-aa	-aa	-i	-ii	-au	-aai	-u	-uu	-ae
U+108A	U+1062	U+1083	U+102D	U+102E	U+1085	U+1032	U+102F	U+1030	U+1031

ၻ	ၼ	ၽ
-e	-aue	-am
U+1084	U+1082 U+103A	U+1038

**Tones:** There are 6 tone marks in Khamti Shan. Although these glyphs are filled in, they are the same characters as the Shan tones, for the most part, with two additions.

ၿ	ၸ	ၹ	ၺ	ၻ	ၼ
tone 1	tone 2	tone 3	tone 4	tone 5	tone 6
U+109A	U+1089	U+109B	U+1087	U+1088	U+1038

Tone 1 is not the same character as U+108B (MYANMAR SIGN SHAN COUNCIL TONE-2). Khamti Shan is a closely related language to Shan and the use of the raised dot is considered different and not a stylistic variant of U+108B, just as U+108B is not a stylistic variant of U+1089 (MYANMAR SIGN SHAN TONE-5).

**Digits:** Khamti Shan uses the Shan digits from the range U+1090 .. U+109A.

**Miscellaneous:** Various other characters are used.

ၾ	ၿ	ၺ	ၻ	ၼ	ၽ	ၾ
-y	-r	-w	reduplication	comma pause	period pause	exclamation
U+103E	U+103C	U+103D	U+AA69	U+104A	U+104B	U+109F

U+AA69 (MYANMAR SIGN KHAMTI REDUP) is functionally equivalent to U+0E46 (THAI CHARACTER MAIMAYOK) and is spacing.

**Subjoined characters:** Khamti Shan does not use subjoined characters.

**Line Breaking and segmentation:** Khamti Shan follows Shan and therefore Burmese models for line breaking and also for cluster and syllable segmentation.

**Sorting:** Khamti Shan follows a Burmese model for sorting with final consonants taking precedence over vowels.

## Aiton and Phake

The Aiton and Phake scripts are very closely related and can be analysed together. Top row Aiton style, second row Phake.

က	ခ	င	စ	ဆ	ဟ	တ	ထ	ဃ	ပ
က	ခ	င	စ	ဆ	ဟ	တ	ထ	ဃ	ပ
k	kh	ng	c	s	ny	t	th	n	p
U+1000	U+1075	U+1004	U+AA60	U+AA61	U+107A	U+1010	U+1011	U+AA63	U+1015

လ	မ	ယ	ရ	လ	ဝ	ဂ	က
လ	မ	ယ	ရ	လ	ဝ	ဂ	က
ph	m	y	r	l	w	h	?
U+1078	U+1019	U+101A	U+AA6A	U+101C	U+101D	U+AA65	U+1022

U+AA6A (MYANMAR LETTER AITON RA) while, theoretically this could be encoded as U+101C (MYANMAR LETTER LA) U+103C (MYANMAR CONSONANT SIGN MEDIAL RA) this would not reflect the unitary nature of this character.

U+107A (MYANMAR LETTER SHAN NYA) is used rather than following the Khamti U+AA62 (MYANMAR LETTER KHAMTI NYA) since the character shape follows Shan rather than Khamti.

**Medials:** Medials are taken from Mon.

ဇ	ဉ	ဏ
ဇ	ဉ	ဏ
kr-	kw-	ky-
U+103C	U+105E	U+103B

**Subjoined Consonants:** Aiton and Phake have a system of subjoining consonants to chain syllables in a polysyllabic word. This system follows that of Burmese and is encoded in the same way with U+1039 (MYANMAR SIGN VIRAMA) followed by the code of the consonant being subjoined. The following characters may take a subjoined form which is the same shape as the base character but smaller, when following U+1039 (MYANMAR SIGN VIRAMA): U+1000, U+AA60, U+1010, U+1011, U+1015, U+101A, U+101C. No other subjoined characters are known in Aiton and Phake.

**Vowels:** Vowels follow Shan for the most part. The examples here are with a ka (U+1000 MYANMAR LETTER KA) initial

က	က	ကိ	ကူ	ကေ	ကေ	ကု
က	က	ကိ	ကူ	ကေ	ကေ	ကု
-aa	-a	-ii	-uu	-e	-aw	-o
U+1083	U+109C	U+102E	U+1030	U+1031	U+1031 U+1083	U+102F U+101D U+103A

ကိုး	ကိုး	ကိုး	ကိုး	ကိုး
ကိုး	ကိုး	ကိုး	ကိုး	ကိုး
-ue	-i-	-u-	-aw-	-ue-
U+102D U+102F U+101D U+103A	U+102D	U+102F	U+103D	U+102D U+102F

**Diphthongs:** Aiton and Phake have a number of diphthongs

ကံ	ကံ	ကံ	ကံ	ကံ	ကံ	ကံ	ကံ
ကံ	ကံ	ကံ	ကံ	ကံ	ကံ	ကံ	ကံ
-am	-em	-ai	-awi	-oi	-ui	-au	-aue
U+1036	U+103A U+1036	U+109D	U+103D U+109D	U+103D U+1031	U+102D U+102F U+109A	U+103D U+103A	U+105E U+103A

**Ligatures:** Aiton and Phake have an interesting set of ligature symbols that follow the same principles used for U+109E (MYANMAR SYMBOL SHAN ONE) and U+109F (MYANMAR SYMBOL SHAN EXCLAMATION). Thus they are symbols that constitute a word in their own right and do not take diacritics.

ၵံ	ၵံ	ၵံ
ၵံ	ၵံ	ၵံ
‘EXCL’	‘one’	‘two’
U+AA6B	U+AA6C	U+AA6D

**Tones:** Traditionally tones are not marked in Aiton and Phake, although short -a can be used as a type of tone marker. All proposed patterns for adding tone marking to Aiton and Phake would be within the scope of tone marks covered by Shan and Khamti Shan.

**Samples**

ယဝ်,ကီး" ချး ချး ကေဆဝ်ကဝ်; ပိန်းဂြိုဝ်း  
မနဲ? ထွဲင်လူင်ကဝ်;မဲ' နာဝ်;ပိန်းမဲးရဲ?" နဝ်,။  
မန်းကျေ, လုက်.ကျးလွင်ချီ;လွင်, ကွဲးဂြိုဝ်းကန်း  
ကျဲးမဲ'ကူဝ်မိ နာန်းကဝ်မန်းဂြိုဝ်းမဲး ပိန်းမဲးရဲ,နဝ်  
တင်းမိုဝ်း ဆိပ်. လိပ်. ခိန်းဂြိုဝ်း,။  
ရဲ,မဲ'ထွဲင်လူင် မန်းယု, နာဝ်; ..... ပိန်းဝ်း  
မဲးကျဲး? တေ့. ပီကပ်.နွဲးယဝ်, လူင်ဗျိုး။ ကဝ်;မဲ'  
နုက်.ဆု နာန်းပုဝ်ဂြိုဝ်း ပန်းနာမုဟ်ဂြိုဝ်း,ရဲ,ယဝ်  
နု။ ရဲ,မေ့မဝ်ကျး နာန်းကဝ်;ရဲ' ထွဲင်ခမ်းလူင်ဂြို  
ရဲဝ်;စီး, ခိန်းရဲ'ခမ်းမဲးကိတ်ရဲ,နဝ်ကျေ, လွင်မာမ်ဆူ  
ရဲမိကိတ်မဲးယဝ်,။ နုက်.ဆုကဝ်;ရဲ' ကျဲးခိုင်းကဝ်;  
ကိတ်.ဂြိုဝ်းကဝ်။ လူင်ကဝ်;ကျေ, မိုဝ်းဗျိုးပုရဲ  
လိက်.မဝ်လွင်မဲးကျေ, လုက်.မိုဝ်းရဲ,ကူဝ်မိလိက်.  
တဲးဂြိုဝ်းလွင်ကဝ်;တဲး။ ကဝ်;ရဲ' လွင်ဂြိုဝ်းကဝ်။  
ပင်းလွင်လိက်.မဲ'ကျေ, ကျဲးလွင်ကိတ်;နု။  
လုက်.ပိန်းရဲ,ကူဝ်မိ တဲးခမ်းတီးဂြိုဝ်းကူဝ်,လိက်.တဲး  
ဂြိုဝ်းဂြိုဝ်းကဝ်;ရဲ, ကူးတီးမဲ'ပင်းလွင်လိက်.တဲးကူဝ်

**စီးထွဲင်ဝဲ** = လွင်;ကူလူင် ကွင်းကိတ်; ရဲ,ကဆမ်း လွင်; နာဝ်ထွဲင်  
မီးဆူးထွဲင် မိုဝ်းစိပ်မာ်ကျေ. နေဝ်း ခိုင်းမမ်, လွင်;နာဝ်ထွဲင်  
နာဝ်လူဝ်. ရဲးလွင်; ထွဲင်ခမ်း မိုဝ်းမမ်မာ်ကျေ နေဝ်း ။ လွင်;  
ကျဲးကူလူဝ်လး လွင်; ကျဲးပျိုဝ်. ရဲ,ကဆမ်း နာဝ်ထွဲင် လွင်;ထွဲင်ခမ်း  
ခိုင်းမမ်, မိုဝ်း ဗျိုးလး ဝဲ,နုဝ်' ကျဲးဝိစိ. မိုဝ်းဗျိုးလး ကျဲးလဲး  
ထွဲင်ခမ်း နာန်းမဲးပွက်. မိုဝ်းကူန်း ဂြိုဝ်းပိးကျေ မီးယင်းရဲမိ နာဝ်  
ခိုင်းလျိုင် ကြးပိန်းဆွဲ' လွင်;ပင်းဝဲ, နေဝ်း ။

## 2. မိလး

မိလး ကဆမ်း လွင်; ခမ်းမိတ် ကမ်းထမ်း လွင်;ကုမ်းချိတ် ဂြိုဝ်းထွဲင်  
ဂြိုဝ်းမိတ်ဆွဲးကွဲ လုက်.လွင်; ကျဲးကူလူဝ်လး ကမ်းမး ကျဲးလွင်, ။  
လွင်; ခမ်းမိတ် ကမ်းထမ်း နာန်းရဲ, မီးဂြိုဝ်း ကဆမ်း ကျဲးကဆမ်း  
ဆွဲးကူန်းဂြိုဝ်း ဆွဲးစိပ် ဆွဲးထွဲင် တိပ်စိပ်; နာဝ် ခိုင်းမမ်, လွင်; ကျဲးကျဲး  
ကမ်းမာ်ထမ်း လွင်;ဆိပ်,တင်း တွဲးလွင်; မိုဝ်းစိပ်မာ်ကျေ. ရဲ,မဲ'  
တိပ်စိပ်;ကျဲးလွင်, ခိန်း ခိုင်းလျိုင် ကြးပိန်းဆွဲ' မီးဂြိုဝ်းဝဲ, ရဲ,မဲ'ကျေ, ။  
မမ်,ကမ်းလျိုင် ဝုတီး ဂြိုဝ်းပိးလွင်, လွင်; ခမ်းမိတ် ကမ်းထမ်း ရဲ,မဲ'မိ  
မီးကျဲးကဆမ်း လွင်; မိတ်မိတ်ဆွဲး ကျဲးကူလူဝ်လး တင်းကျဲး  
မိုဝ်းမမ်မာ်ကျေ ရဲ, လွင်;ထွဲင်ခမ်း လွင်; လေ့ကျဲး တေ့ကျဲး မေ့ကျဲး  
ရဲ,မဲ' တိတ်ပိတ်တတ် တိတ်ကျဲးလွင်, ကျဲး ခိုင်းလျိုင် ကြးပိန်းဆွဲ'  
လွင်;ပင်းမဲး ကျဲးလွင်, ။

## 2.1. လွင်; မိတ်ဂြိုဝ်း

1. **ပုရဲတီး.ပုရဲတေ့ လေ့မာ်ရဲ.**။ = ပုရဲတီး.ပုရဲတေ့ လေ့မာ်ရဲ  
ကျဲး,နာမ်း လွင်; တင်းကျဲး ကူလူဝ်လး မွဲးကျဲးထွဲင်  
ထွဲင်တတ်. ဆွဲးထွဲင်ပိုင်း ကျဲးလွင်, ။ ရဲ,မိ စီးမာ်တီး. ရဲးလွင်;  
ချိတ်တေ့ နာဝ်ထွဲင် လွင်; ကူလူ,ကျဲး ခိုင်းမိုဝ်' မတ်တေ့  
ကူက်.ရဲ လျိုင်ချိတ် ကျဲးလွင်, ။
  2. **ကျဲးထွဲင်ခမ်းထွဲင်တေ့ လေ့မာ်ရဲ.**။ = ကျဲးထွဲင်ခမ်းထွဲင်တေ့  
လေ့မာ်ရဲ. ကျဲး,နာမ်း ခိုင်း ခိုင်းစီး ခိုင်းပိုင်း ရဲ, ကျဲးခင်း  
ဆွဲးခိုင်း မွဲးမိ မွဲးကျဲးလွင်, ။
  3. **ကျဲးမေ့မိတ်ကျဲးလး လေ့မာ်ရဲ.**။ = လွင်;ရဲ, ကဆမ်း  
လွင်; ကျဲးထွဲင်ကျဲးလး မဲ' မာ်တီး. မွဲးထွဲင် မေး မမ်လုက်.  
ပိုင်း ကျဲးလွင်, ။
  4. **မူမာ်ဝုတေ့ လေ့မာ်ရဲ.**။ = ရဲ,ကဆမ်း မာ်တီး.  
ရဲးပိုင်းခမ်းတေ့ လွင်;ဆွဲးမွဲးစီး ခမ်းထွဲင်. ခမ်းထွဲင်  
ခမ်းမေ့' ခမ်းဆင်း ခမ်းဂြိုဝ်း ခမ်းကျဲးမဲး ရဲးမိတ်မိုဝ်းမဲ,  
နာဝ် ခိုင်းလျိုင် ကြးပိန်းဆွဲ' ပင်းပန်း လွင်;ရဲ, ဝဲ,ကျဲးလွင်, ။  
ရဲးလွင်; ဝုတီးကမ်း မူမာ်ဝုတေ့ ရဲ,မဲ' မိဆွဲး လွင်;ပိုင်းရဲ,  
ယင်းလွင်, ။
- i) **မူမာ်ဝုတေ့** - ခမ်းထွဲင်. ခမ်းထွဲင် ခမ်း ကျဲးထွဲင်  
ပဆွဲးစီး မွဲးမာ်. ခိုင်းပိုင်း ။
  - ii) **ပီမူမာ်ဝုတေ့** - ခမ်းကျဲးပိုင်း ဂြိုဝ်းပိုင်း မွဲးဆွဲးစီး  
ဂြိုဝ်းဂြိုဝ်းပိုင်း။

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U+1090

Myanmar

	109
0	
1	
2	
3	
4	
5	
6	
7	
8	
9	
A	◌ <sup>◌◌</sup>
B	◌ <sup>◌◌◌</sup>
C	◌ <sup>◌◌◌◌</sup>
D	◌ <sup>◌◌◌◌◌</sup>
E	
F	

Tone Marks

- 109A ◌<sup>◌◌</sup> MYANMAR SIGN KHAMTI TONE-1
- 109B ◌<sup>◌◌◌</sup> MYANMAR SIGN KHAMTI TONE-3

Aiton Vowel Signs

- 109C ◌<sup>◌◌◌◌</sup> MYANMAR VOWEL SIGN AITON A
- 109D ◌<sup>◌◌◌◌◌</sup> MYANMAR VOWEL SIGN AITON AI

**U+AA60****Myanmar Extended-A**

	AA6	AA7
<b>0</b>	၀	
<b>1</b>	၁	
<b>2</b>	၂	
<b>3</b>	၃	
<b>4</b>	၄	
<b>5</b>	၅	
<b>6</b>	၆	
<b>7</b>	၇	
<b>8</b>	၈	
<b>9</b>	၉	
<b>A</b>	၁၀	
<b>B</b>	၁၁	
<b>C</b>	၁၂	
<b>D</b>	၁၃	
<b>E</b>		
<b>F</b>		

**Khamti Consonants**

AA60	၀	MYANMAR LETTER KHAMTI CA
AA61	၁	MYANMAR LETTER KHAMTI SA
AA62	၂	MYANMAR LETTER KHAMTI NYA
AA63	၃	MYANMAR LETTER KHAMTI NA
AA64	၄	MYANMAR LETTER KHAMTI RA
AA65	၅	MYANMAR LETTER KHAMTI HA
AA66	၆	MYANMAR LETTER KHAMTI XA
AA67	၇	MYANMAR LETTER KHAMTI ZA
AA68	၈	MYANMAR LETTER KHAMTI FA

**Khamti Extensions**

AA69	၉	MYANMAR SIGN KHAMTI REDUPLICATION
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**Aiton Extensions**

AA6A	၁၀	MYANMAR LETTER AITON RA
AA6B	၁၁	MYANMAR SYMBOL AITON EXCLAMATION
AA6C	၁၂	MYANMAR SYMBOL AITON ONE
AA6D	၁၃	MYANMAR SYMBOL AITON TWO



## Character Properties

109A;MYANMAR SIGN KHAMTI TONE-1;Mc;0;L;;;;N;;;;;  
109B;MYANMAR SIGN KHAMTI TONE-3;Mc;0;L;;;;N;;;;;  
109C;MYANMAR VOWEL SIGN AITON A;Mc;0;L;;;;N;;;;;  
109D;MYANMAR VOWEL SIGN AITON AI;Mn;0;L;;;;N;;;;;  
  
AA60;MYANMAR LETTER KHAMTI CA;Lo;0;L;;;;N;;;;;  
AA61;MYANMAR LETTER KHAMTI SA;Lo;0;L;;;;N;;;;;  
AA62;MYANMAR LETTER KHAMTI NYA;Lo;0;L;;;;N;;;;;  
AA63;MYANMAR LETTER KHAMTI NA;Lo;0;L;;;;N;;;;;  
AA64;MYANMAR LETTER KHAMTI RA;Lo;0;L;;;;N;;;;;  
AA65;MYANMAR LETTER KHAMTI HA;Lo;0;L;;;;N;;;;;  
AA66;MYANMAR LETTER KHAMTI XA;Lo;0;L;;;;N;;;;;  
AA67;MYANMAR LETTER KHAMTI ZA;Lo;0;L;;;;N;;;;;  
AA68;MYANMAR LETTER KHAMTI FA;Lo;0;L;;;;N;;;;;  
AA69;MYANMAR SYMBOL KHAMTI REDUPLICATION;Mn;0;L;;;;N;;;;;  
AA6A;MYANMAR LETTER AITON RA;Lo;0;L;;;;N;;;;;  
AA6B;MYANMAR SYMBOL AITON EXCLAMATION;So;0;L;;;;N;;;;;  
AA6C;MYANMAR SYMBOL AITON ONE;So;0;L;;;;N;;;;;  
AA6D;MYANMAR SYMBOL AITON TWO;So;0;L;;;;N;;;;;

**ISO/IEC JTC 1/SC 2/WG 2**  
**PROPOSAL SUMMARY FORM TO ACCOMPANY SUBMISSIONS**  
**FOR ADDITIONS TO THE REPERTOIRE OF ISO/IEC 10646<sup>1</sup>**

Please fill all the sections A, B and C below.

Please read Principles and Procedures Document (P & P) from <http://www.dkuug.dk/JTC1/SC2/WG2/docs/principles.html> for guidelines and details before filling this form.

Please ensure you are using the latest Form from <http://www.dkuug.dk/JTC1/SC2/WG2/docs/summaryform.html>.

See also <http://www.dkuug.dk/JTC1/SC2/WG2/docs/roadmaps.html> for latest Roadmaps.

**A. Administrative**

<b>1. Title:</b>	<b>Myanmar Khamti Shan Extensions</b>		
<b>2. Requester's name:</b>	<i>Martin Hosken</i>		
<b>3. Requester type (Member body/Liaison/Individual contribution):</b>	<i>Individual contribution</i>		
<b>4. Submission date:</b>			
<b>5. Requester's reference (if applicable):</b>			
<b>6. Choose one of the following:</b>			
This is a complete proposal:	<i>X</i>		
(or) More information will be provided later:			

**B. Technical – General**

<b>1. Choose one of the following:</b>			
a. This proposal is for a new script (set of characters):			
Proposed name of script:			
b. The proposal is for addition of character(s) to an existing block:	<i>X</i>		
Name of the existing block:	<i>Myanmar, Myanmar Extended-A</i>		
<b>2. Number of characters in proposal:</b>	<i>18</i>		
<b>3. Proposed category (select one from below - see section 2.2 of P&amp;P document):</b>			
A-Contemporary	<i>X</i>	B.1-Specialized (small collection)	
C-Major extinct		B.2-Specialized (large collection)	
F-Archaic Hieroglyphic or Ideographic		E-Minor extinct	
		G-Obscure or questionable usage symbols	
<b>4. Is a repertoire including character names provided?</b>	<i>yes</i>		
a. If YES, are the names in accordance with the “character naming guidelines” in Annex L of P&P document?	<i>yes</i>		
b. Are the character shapes attached in a legible form suitable for review?	<i>yes</i>		
<b>5. Who will provide the appropriate computerized font (ordered preference: True Type, or PostScript format) for publishing the standard?</b>	<i>SIL</i>		
If available now, identify source(s) for the font (include address, e-mail, ftp-site, etc.) and indicate the tools used:	<i>http://scripts.sil.org/Padauk</i>		
<b>6. References:</b>			
a. Are references (to other character sets, dictionaries, descriptive texts etc.) provided?	<i>yes</i>		
b. Are published examples of use (such as samples from newspapers, magazines, or other sources) of proposed characters attached?	<i>yes</i>		
<b>7. Special encoding issues:</b>			
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)?	<i>no</i>		
<b>8. Additional Information:</b>			
<p>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 <a href="http://www.unicode.org">http://www.unicode.org</a> for such information on other scripts. Also see <a href="http://www.unicode.org/Public/UNIDATA/UCD.html">http://www.unicode.org/Public/UNIDATA/UCD.html</a> and associated Unicode Technical Reports for information needed for consideration by the Unicode Technical Committee for inclusion in the Unicode Standard.</p>			

<sup>1</sup> Form number: N3102-F (Original 1994-10-14; Revised 1995-01, 1995-04, 1996-04, 1996-08, 1999-03, 2001-05, 2001-09, 2003-11, 2005-01, 2005-09, 2005-10, 2007-03)

### C. Technical - Justification

1. Has this proposal for addition of character(s) been submitted before?	<i>no</i>
If YES explain	
2. Has contact been made to members of the user community (for example: National Body, user groups of the script or characters, other experts, etc.)?	<i>yes</i>
If YES, with whom?	
<i>Stephen Morey; Khamti Shan Literacy Committee</i>	
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?	<i>yes</i>
Reference:	
<i>this document</i>	
4. The context of use for the proposed characters (type of use; common or rare)	<i>common</i>
Reference:	
5. Are the proposed characters in current use by the user community?	<i>yes</i>
If YES, where? Reference:	
6. After giving due considerations to the principles in the P&P document must the proposed characters be entirely in the BMP?	<i>yes</i>
If YES, is a rationale provided?	
<i>yes</i>	
If YES, reference:	
<i>addition to existing BMP blocks</i>	
7. Should the proposed characters be kept together in a contiguous range (rather than being scattered)?	<i>no</i>
8. Can any of the proposed characters be considered a presentation form of an existing character or character sequence?	<i>no</i>
If YES, is a rationale for its inclusion provided?	
If YES, reference:	
9. Can any of the proposed characters be encoded using a composed character sequence of either existing characters or other proposed characters?	<i>yes</i>
If YES, is a rationale for its inclusion provided?	
If YES, reference:	
<i>this document</i>	
10. Can any of the proposed character(s) be considered to be similar (in appearance or function) to an existing character?	<i>yes</i>
If YES, is a rationale for its inclusion provided?	
If YES, reference:	
<i>this document</i>	
11. Does the proposal include use of combining characters and/or use of composite sequences?	<i>yes</i>
If YES, is a rationale for such use provided?	
If YES, reference:	
<i>this document</i>	
Is a list of composite sequences and their corresponding glyph images (graphic symbols) provided?	
<i>no</i>	
If YES, reference:	
12. Does the proposal contain characters with any special properties such as control function or similar semantics?	<i>no</i>
If YES, describe in detail (include attachment if necessary)	
13. Does the proposal contain any Ideographic compatibility character(s)?	<i>no</i>
If YES, is the equivalent corresponding unified ideographic character(s) identified?	
If YES, reference:	