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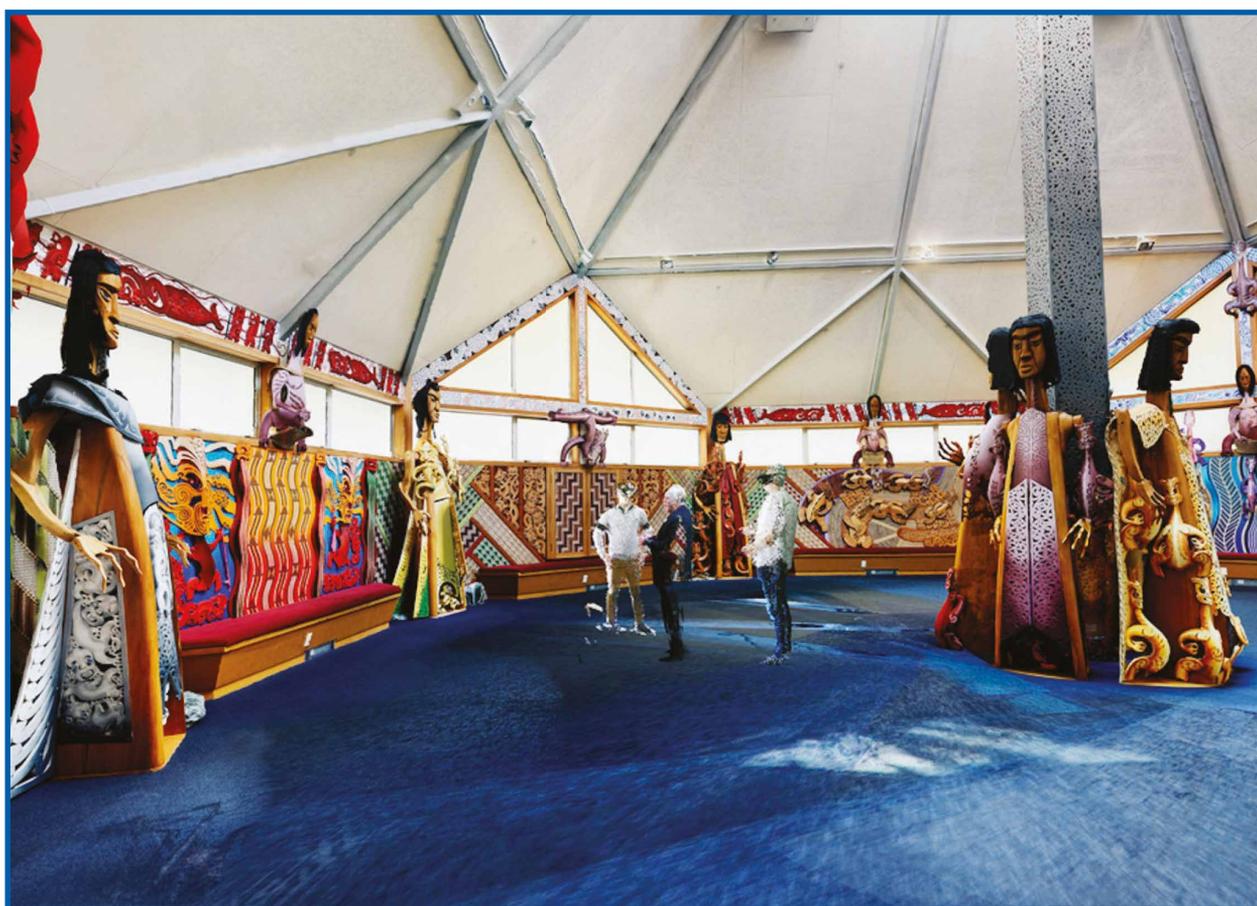


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Decolonizing Technology

Ātea Presence— Enabling Virtual Storytelling, Presence, and Tele-Co-Presence in an Indigenous Setting

**Holger Regenbrecht, Noel Park,
Stuart Duncan, Steven Mills, Rosa Lutz,
Laurie Lloyd-Jones, and Claudia Ott**
University of Otago, Dunedin 9054, New Zealand

Bubba Thompson and Dean Whaanga
Te Rau Aroha Marae, Bluff 9814, New Zealand

**Robert W. Lindeman, Kris Tong, and
Rory Clifford**
University of Canterbury, Christchurch 8140,
New Zealand

**Nadia Jones, Paora Mato, and
Te Taka Keegan**
University of Waikato, Hamilton 3240,
New Zealand

Hēmi Whaanga
Te Rau Aroha Marae, Bluff 9814, New Zealand
University of Waikato, Hamilton 3240,
New Zealand

■ **DEVELOPING, EVALUATING, AND** disseminating IT research prototypes for and with indigenous partners is both challenging and rewarding. In conjunction with our domain expert collaborators, Te Rau Aroha Marae [Bluff, Aotearoa/New Zealand (NZ)] and our academic colleagues at the Universities of Waikato and Canterbury, we are implementing a mixed reality telepresence system to connect a diasporic Māori community to their historical, cultural, and geographic mātauranga (knowledge). In this article, we describe our project, Ātea Presence, which is guided by the principles of partnership, participation, and protection. We describe the design and evaluation of the system developed, the collaborative process we undertook with Te Rau Aroha Marae, and our Māori academic colleagues and report on lessons learned along the way.

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Background

Māori are the indigenous people of Aotearoa/NZ; descended from the Polynesians who arrived in Aotearoa/NZ during the 13th and 14th centuries—some 500 years before European arrival. For Māori, the marae (recognizable as a complex of buildings and outdoor spaces) is a focal space for the community. The marae is used as a communal, social, cultural, and spiritual space and place to greet, meet, eat, celebrate and debate, and to host visitors. In more recent times, the urbanization and shift of Māori to large cities and overseas has increased the size of the diaspora, with more than 80% of Māori living outside of their tribal areas. The impact of colonization and the increased physical distance for many Māori who live outside their tribal (iwi) boundaries has also created a situation where there is a growing number of Māori seeking various ways to interact and connect to their geographical and cultural associations.

In earlier times, temporary venues or urban marae were constructed to accommodate Māori cultural practices away from their tribal marae [5]. Today, social networking sites, such as Facebook, are commonly used to maintain their connection to their tribal home [7]. Many have marae homepages where they upload events and news for the tribal community. In the North Island, the community from Te Pahou Marae have uploaded multiple 360° screenshots to Google Earth, so you can virtually visit the place from entrance to the inside of the central meeting house [2]. The Whispering Tales research project tries to use location-based AR to overlay meaningful Māori sites with imagery and video/audio of narratives that users can access with their mobile devices [3]. Similarly, Māui Studios are also using AR to enrich Māori graphic novel stories to promote Te reo (the language) Māori [4]. The Mātaatua virtual reality (VR) project recorded a kaumatua (elder) speaker, using a large multiple-camera dome recording system, 3-D reconstructed the whareniui using 3-D laser scanners, and played the kōrero back in VR, so families can listen up close [15].

This desire to interact and connect manifests in a number of different ways, for example, seeking avenues to hear, learn, and speak te reo Māori (Māori language), learning, practicing, and experiencing tikanga (customs and protocols), and accessing mātauranga (knowledge) and tribal histories.

For the purpose of the research presented here, three central questions emerged from the discussions with members of Te Rau Aroha Marae and our Māori academic colleagues about the nature and characteristics of this relationship and how it could be addressed technologically. As a result, we are developing, evaluating, and disseminating prototypical solutions which combine these three technological target questions.

- How can a sense of place and space be re-established?
- How can an oral, direct communication be supported?
- How can the feeling of co-presence (“virtually being face-to-face”) with others be created when they are geographically dispersed?

Recent advances in technology developments play an enabling role here, namely 3-D reconstruction and visualization techniques, virtual and mixed reality, and fast and reliable telecommunication technology.

The project builds on a solid partnership model. Strong levels of trust and relationships must be built between Māori researchers and practitioners together with Pākehā (non-Māori) researchers and technologists. The partnership works closely together with the aim of enabling the continuation of traditional Māori storytelling, presence in the appropriate environmental context, and tele-co-presence for Māori over national and international network connections. Such a partnership model requires the iterative, participatory development of tangible artifacts (e.g., concrete software prototypes in contrast to just written communication), frequent communication about world views and protocols, and a continuous development of capabilities for Māori researchers and practitioners. The latter also means that, in the context of “by Māori for Māori,” the Pākehā within the partnership aim for their own redundancy during the project in a way that eventually, the Māori partners are in a position to continue on their own.

To initiate and maintain a constructive and trustful relationship between all Ātea project partners, we follow the guiding model of partnership, participation, and protection. The foundations for this model have been laid by the Treaty of Waitangi Act (1975) addressing how to work together in decision making, enabling inclusiveness for Māori (and Pākehā) in all levels and aspects of society, and actively protecting Maori rights as citizens, including language, knowledge, values, and other taonga. The main challenge though is to implement such a model. In collaboration with and being guided by our Māori academic collaborators (one of which is closely associated with our iwi partners), we went through a long process to establish the relationship with our iwi partners with several marae visits, undertaking personal development and giving our Māori partners authority to place bounds on our technological activities. This process was not only necessary to fulfill the above goals, but was also very gratifying.

We believe that aspects of our work can be of value for readers who try to find solutions to work together as groups with strong cultural diversity. The value of our project for them could either come from the partnership process (whakawhanaungatanga, process of establishing relationships, see above) itself or from the actual technologies and procedures we have developed as part of the Ātea Presence project, for example, when oral and embodied

communication is key and the desire for (perceived) nonmediation of technology is high.

In the remainder of this article, we describe the three main project components: 1) virtual wharenuī; 2) voxelvideo storytelling; and 3) 3-D tele-co-presence in more detail. We will conclude the article with lessons learned and future directions.

Virtual wharenuī

Normally, most marae have a communal gathering place, the wharenuī, wharepuni, or here wharerau (Te Rau Aroha), which takes a central and prominent position on their marae. To emphasize tīrangawaewae or a “place to stand”/“sense of belonging” for dispersed Māori, the marae takes center stage with the wharerau providing the focal point. The artistry evident at Te Rau Aroha, created by renowned artist and master carver Cliff Whiting, has resulted in one of the most contemporary and artistically stunning marae in Aotearoa. The wharerau is uniquely octagonal, modeled on the temporary dwellings that were used for extended food gathering excursions. Each of the eight walls focuses on a particular cultural theme and aspect, highlighted by intricate carvings and weavings. In addition, the wharerau is home to twelve 9-foot-high wooden female tīpuna (ancestors) representing the primary genealogical ancestors for descendants connected to this marae (see Figure 2).

To create a sense of “being there,” a virtual representation of the actual marae should depict the characteristic elements of the building in sufficient detail and with appropriate cultural respect. While the physical wharenuī (wharerau) is very rich in fine, artistic detail, an exploration with virtual reality techniques require simplification to enable an interactive real-time experience.ⁱ There is an apparent conflict to be resolved: Which parts of the whare (building) should be represented in what detail for a meaningful and suitable experience? In addition, the creation process should be affordable and time-efficient to be easily handed over to Māori sovereignty. In partnership with the marae, we decided on a hybrid model of fine detail reconstruction and overall sense of presence.

According to Schubert et al. [11], the sense of presence can be decomposed into spatial presence, involvement, and realism. Spatial presence focuses on the embodied relationship between the user and the



Figure 1. Te Rau Aroha marae and its wharerau at Motupōhue.



Figure 2. Photograph of wharerau interior depicting one of the eight artistically decorated walls with tīpuna figures.

(to scale) virtual environment. Involvement mainly stems from the way people interact with and self-navigate within the virtual environment. The weakest factor for the presence is the perceived realism which allows us to neglect this aspect for some parts of the building. Hence, we produced models with varying degrees of fidelity and shared them with the domain experts to decide on required levels of detail.

For the 3-D reconstruction of the inside of the wharerau building, we use a hybrid modeling and photogrammetric approach. In a first iterative step, the (simplified) architectural shape is modeled and the eight walls are textured with photographs taken. This already allows for an immersive exploration of the wharerau and provides a sense of being there. However, all structures are flat (2-D), including the artistically shaped tīpuna figures. In a second iterative step, hundreds of photographs of one of the eight walls including the accompanying two tīpuna figures to the left and right are taken. The programs COLMAPⁱⁱ

ⁱOnly a certain fidelity of detail, as measured with number of polygons and resolution of textures, can be rendered in interactive real-time (>20 updates per second).

ⁱⁱ<https://github.com/colmap/colmap>



Figure 3. Hybrid 2-D/3-D model of wharerau interior.



Figure 4. Left: Inside view including teleportation mechanism. Right: user wearing head-mounted display while exploring the virtual wharerau.

and MeshLabⁱⁱⁱ were used to 3-D reconstruct this part of the building and the resulting 3-D mesh component is combined with the rest of the 3-D model (see Figure 3).

Finally, in a third iterative step, the entire interior architecture of the wharerau is photogrammetrically reconstructed from thousands of photographs, including 3-D structures (e.g., additional four tīpuna figures around a central column). The resulting model had to be simplified—reduction of the number of triangles to be rendered—so that a real-time, immersive experience is achieved. The photogrammetric reconstruction and model reduction were computed using RealityCapture,^{iv} a proprietary pay-per-pixels software, and the immersive experience was implemented using Unreal Engine (v4.26.2). The virtual wharerau can be experienced on any computer which has a dedicated GPU with at least 4-GB video RAM (VRAM) and a modern CPU with at least 8 GB RAM. While the software is supporting a wide range of VR peripherals, we are using an Oculus Rift CV1 or S for our system (Figure 4, right).

ⁱⁱⁱ<https://github.com/colmap/colmap>
^{iv}<https://www.capturingreality.com/>

The Oculus head-mounted display system allows the user to physically and simultaneously virtually walk within a 3-m circle. For navigation beyond this circle, as it is necessary in our ~14 m in diameter wharerau, we implemented a simple teleportation mechanism (see Figure 4, left). Pointing at the virtual floor and pressing the controller button will display a “cardboard figure” to indicate where one would be teleported to, while twisting the controller changes the figure’s orientation indicating the user’s target orientation. With this interface, any viewing angle can be achieved within the environment, including closeup views of the artwork.

We informally tested the experience for feasibility, usability, and felt presence in the virtual wharerau. Different user groups were exposed to the system, Māori and Pākehā: experienced and first-time users of VR, people who knew the real wharerau and had been there before, and people who had never been to this marae or to any marae at all. The Pākehā partners have been invited to the marae many times and are now considered as “part of the whānau (family).” This allowed the system to be presented at a very important event, the Waitangi Day celebration, at the marae with over 500 visitors attending.

It was surprising and satisfying to see that almost all people felt a self-reported sense of being there at the wharerau and that even novice users had little to no difficulty in exploring the virtual building. A few people reported light dizziness during or after use, but many felt disoriented after (abruptly) doffing the head-mounted display. Also, the teleportation user interface normally needed instruction and a couple of minutes to get used to. In addition to reported excitement about the system and its (potential and current) capabilities, we also observed behavior very similar to real-world behavior in a wharerau.

Overall, the desired experience and feasibility could be validated by our informal studies, as well as at presentations and gatherings outside the laboratory since those laboratory evaluations. After achieving the enabling sense of presence in the virtual wharerau, we added virtual storytelling to the experience. To maintain the sense of presence [13], we opted for the integration of 3-D, volumetric videos in the form of voxels in the building. These voxelvideos [10] allow for a coarse “holographic” in-space visualization of a storyteller, including

a spatial audio rendering, with the aim of giving the impression of a person being co-present in the same space with the user.

Voxelvideo storytelling

The passing on of knowledge (*mātauranga*) and customs and protocols (*tikanga*) is traditionally done by way of oral storytelling and is often supported by something physical including *whakairo* (carving) and *tukutuku* (lattice-work decoration) on the walls which also have their own *kōrero* (narrative). While other forms of knowledge sharing and preservation have been used since early contact, such as written, audio, and video accounts, the preferred and most true-to-values approach is relating stories orally face-to-face. Also, the storyteller's standing in the community, expressed as *mana*, is of high importance and will determine the depth and breadth of the story to be shared. If true face-to-face storytelling is not possible or feasible, like in our project scenario, alternative forms have to be developed and provided.

Writing down and reading (aloud or to one-self) stories is common practice since the early Pākehā settlers arrived in New Zealand. While this form has the potential to be an accurate representation of the story to be told, it also requires a deep understanding of Māori culture and how this can be translated into (the Western form of) writing. A prominent and highly important example is *Te Tiriti o Waitangi*—a document settling the relationship between the British Crown, the settlers, and the indigenous population of Māori. It exists in *te reo Māori* and a translated English version where specific interpreted differences are debated to the present day. Hence, for our purposes, written stories are a potential but probably suboptimal option—we opt for a spoken account of Māori storytelling over written stories.

Sound recordings of stories are one way to provide rich potential for expression and adhere to the original (oral) language; they can be easily recorded and played back and have the ability to display the character and *mana* of the speaker or storyteller. Their main shortcoming is the lack of nonverbal expression, such as gestures which normally accompany the story. They also lack the integration of props, artifacts, and the natural and built environment into the story. For instance, when referring to carved or woven elements of a wharerau wall, one cannot simply point at those artifacts, but has to verbally describe them.

Videos are even more media-rich and have the potential to not only present the words of the story in combination with seeing the storyteller, but can also depict parts of the environment, like the sky, details of buildings, such as the interior of a wharerau, and other objects and people. The main shortcoming here is the lack of interactivity, in particular, the story receiver's ability to explore the scene, as in real life, and to interact with the storyteller in real-time and in a meaningful way.

The use of recently researched and selectively available volumetric video technology is addressing some of the above shortcomings. These videos are 3-D representations of a scene and storyteller, usually recorded with an array of specialized cameras and experienced with head-worn displays. The viewer can physically and virtually walk around within the scene and can take any viewing angle they want. Usually, the recording of volumetric videos is very time- and labor-intensive and requires specialized recording studios [15]. For instance, the Volucap system [12], one of the most advanced volumetric video capturing systems producing very high-quality results, requires a studio environment with 16 carefully calibrated stereo camera pairs for recording a 3 m × 3 m scene, where each minute of recording requires hundreds of hours of post-production time and by specially trained technicians.

We are using an alternative approach: voxelvideos. Here, the volumetric video is recorded with voxels (volumetric pixels) of rather coarse resolution, using only three off-the-shelf RGB-D (color and depth) cameras. The system can be used in a studio setup with controlled lighting and so on, or in the field using tripods, for example, inside the wharerau on a marae. The achievable quality is significantly inferior to approaches like the ones presented by Schreer et al. [12] or Awanuiārangi [15], but there is no significant post-processing time required, the system can be operated by trained laypeople, and it is a very affordable technique, making it ideal for our partnership model enabling Māori to record stories for Māori.

We have recorded about a dozen *kōrero* (stories) with our voxelvideo system, including “*Te Waka o Tama Rereti*,” a *kōrero* explaining how the stars ended up in the sky, along with each of the eight stories behind the walls in the wharerau. Viewers of these stories experience them in a life-like and interactive way. For example, we have received reports of

people immersed in the virtual wharerau experiencing not only a sense of presence (being there in the environment), but also a sense of co-presence (being together with the storyteller). This means that, even though the virtual storyteller is not really “there,” the viewers still treat him/her as though he/she is. That is, they avoid “bumping into” or “walking through” the virtual storyteller and will also not leave the virtual room before the storyteller has finished speaking. In addition, we noticed with some people the reluctance to interrupt the storyteller, taking off their shoes before entering the virtual wharerau, or confirmatory spoken words during storytelling “Kia ora.”

The main shortcomings of our approach are the relatively low resolution of the voxels (4–8 mm) and the lack of true interactivity with the storyteller, since it is a recorded story. The low resolution did not prevent viewers from developing a sense of co-presence: the quality was sufficient for this feeling to develop. However, a number of respondents were uncomfortable with aspects of the “ghost-like” voxelized representations which enabled the participants to see through the storyteller’s head (a sacred body part). The low resolution also made it difficult to judge facial expressions of the storyteller, so a higher quality is still desirable. The lack of interactivity with the storyteller can be addressed by either algorithmically animating the storyteller’s postural and gestural behavior as video-game behavior engines would provide, or by providing a real-time system with a storyteller recorded/captured at the same time as the receiver is experiencing the story. The latter option is supported by our voxel tele-co-presence approach and system.

Three-dimensional tele-co-presence

Our approach to tele-co-presence with our voxel-based system stems from two affordances:

- to make the storytelling experience interactive in real-time for both the storyteller and the story receiver, and more importantly
- to connect dispersed Māori to their marae, if they are unable or hesitant to do so physically.

We extend the voxelvideo recording and playback aspect of our system toward real-time transmission of voxel streams from one geographic location to another. With such an approach to interactive storytelling, it does not matter whether the storytelling participants are in the same region or on opposite sides of the earth.

Two or more participating people are wearing immersive, tracked head-mounted displays and are simultaneously captured by a minimum of three RGB-D cameras at each location. Each party’s computer processes the camera data to form a voxel stream which is then transmitted to the other party. All parties also have 3-D models of the virtual place to meet in, here our wharerau model, including its artistic interior. The real-time voxelvideos are placed within the virtual model together with optional prerecorded voxelvideo stories and other 3-D artifacts. All systems are synchronized so that each participant has the impression of being in a shared environment with the others (see Figures 6 and 7).

The desired outcome is the feeling of tele-co-presence for all participants. The “tele-presence” part means the feeling of “being there” in the virtual marae, that is, of being at Te Rau Aroha (there in Bluff). Additionally, the “co-presence” part means the feeling of being together [17], side-by-side with the other participants and with the prerecorded storyteller as well. While tele-presence alone means that one is present in a remote place, tele-co-presence is the feeling of presence in that space *with* another person or people. Our system also allows for variations on tele-presence: instead of meeting in a virtual space (in our case, a beforehand 3-D reconstruction), participants can also meet in each other’s physical environment, as it can be voxelized and transmitted in addition to the user’s body.

To date, we have informally tested and evaluated our tele-co-presence approach with studies within two adjacent laboratory rooms, as well as at public expositions and at our partner marae, but also between two cities in Aotearoa, and even as far as Dunedin-Aotearoa/NZ–London-U.K. as a proof of concept. In the latter test, one has to cope with the latency of about a half a second occurring because of the speed (of light) of the transmission. The main restriction with our immersive tele-co-presence approach lies in the use of head-mounted displays which obscure the participants’ faces and the limitations of fine gestural expressions imposed by the coarse voxel resolution. However, we could observe that larger gestures and general posture expressions work very well (like pointing, body swaying, greetings, and hugging).



Figure 5. Storyteller within the virtual wharerau.



Figure 6. Principle of two people meeting in virtual wharerau with virtual storyteller.



Figure 7. Tele-co-presence within virtual wharerau involving playback of pre-recorded storyteller.

Lessons learned and future work

We have had the opportunity and privilege to work with and to present to experts in tikanga and te ao Māori (worldview). For instance, at a recent major event in Bluff, the annual Ngāi Tahu Waitangi day celebrations which this year coincided with a Treaty of Waitangi discussion on certain indigenous rights, we were able to demonstrate many aspects of our project to representatives of the wider Ngāi Tahu iwi, Māori communities, kaumātua (Māori elders),

the general public, and so on. We are learning a lot about different world views; how to work together in partnership with indigenous communities; and how to design, integrate, and use the appropriate technology in suitable forms, to achieve the mutual learning and connectivity solutions we are aiming for. Every end of an iterative step is a new beginning for all. While the system in its current form is effective and was received very positively, we consider a number of future directions.

While the voxel resolutions used (typically 8 or 4 mm, depending on the size of environment or the person's interaction space) are sufficient to stimulate a sense of presence and co-presence, finer detail would be desirable. We are working on solutions with 4-, 2-, and 1-mm resolutions leading to a significant, nonlinear increase in bandwidth and processing requirements. More importantly for tele-co-presence situations, we wish to overcome the use of face-blocking head-mounted displays. For example, optical seethrough displays could be used and would allow for more of the faces of the participating people to be seen.^v

More important are the cultural aspects of the experience. Visitors to a marae are normally required to partake in a welcoming protocol, known as pōwhiri, before they may freely move around the marae, in particular, within the wharerau. Knowledge of the pōwhiri process is helpful and, in some cases, essential. Using our virtual wharerau environment, people are able to expose themselves to the formal pōwhiri process, learn the protocols, and rehearse the ceremony in a safe and nonembarassing way. In addition to using our system to learn the real-world pōwhiri protocol, the question arises whether a virtual pōwhiri is required before one is free to enter the virtual wharerau. As a project team, we are investigating the tikanga, and the possible differences between the physical and virtual pōwhiri requirements.

Multisensory experiences are believed to increase the sense of presence, to lead to higher effectiveness, and to be more fun (see [1]). We are investigating whether the addition of vibro-tactile feedback, wind, smell, and so on can be applied to our storytelling and tele-co-presence context, which forms and in what combination are culturally appropriate, and whether they deliver benefits

^vHowever, this also means that more of the local physical environment is visible, rendering some of the advantages of a fully immersive environment invalid. We are following both technologies at the moment.

from a Māori storytelling perspective, beyond an initial “wow” effect of new technology.

The storytellers’ “ghost-like” voxelized representation are both beneficial and challenging. While this representation makes it apparent to the users that virtual characters are acting here (ethical consideration), it also sparks spiritual questions on body ownership and representation, the relationship between dead and living people, aspects of spiritual harm, and the provision of safe spaces. These and other similar concerns were encountered while presenting our system to kaumātua—some of whom are language and tikanga experts. For instance, a balance has to be found between true and truthful representation of a person (storyteller and telepresence participant) and (artificially achieved) completeness of such a representation. For example, should the presented 3-D body be “hollow” or filled with arbitrary voxels. Currently, we are opting for a “what is captured is what you get” approach without “auto-completion” or AI methods for generative interpolation.

Similarly, as requested by some of our Māori partners, should we animate recorded storytellers to give users the ability to interact with the simulated storyteller? And, if so, which behaviors should be applied and presented? What is a truthful representation of that person? What if the person is no longer alive? We started this process by simply animating an idling storyteller (not paying attention to anything in particular, not speaking) in a way that when a user comes into closer proximity to the storyteller, the storyteller’s virtual attention is directed toward the user by looking and gaze-following them. This very simple artificial behavior already depicts a certain “scariness,” akin to an uncanny valley effect (see [6]). Much care must be taken with this approach. We plan to experiment with other techniques of applying behavior to virtual people in the environment, for example, responses to an outstretched hand, pointing and deictic references, and text-to-speech-to-animation approaches. Whether we will extend this to fully scripted and interactive behavior will be determined by continuous evaluation and consultation with our Māori expert partners.

Reflections and conclusions

After more than three years of working intensively together on *Ātea Presence*, we realize that this

is a unique project in many regards. It was neither approached as exclusively giving back full control and sovereignty over technology to our Māori partners nor to implement “another Western” science and technology project for our non-Māori partners. It developed around partnership, participation, and protection, even if most of the project members did not have a real understanding of what this would practically entail. Rather, those concepts revealed themselves to most of us over time.

In hindsight, one might argue that we should have collected (more) data on user feedback and evaluations—unfortunately, we are unable to provide those. We can only report anecdotally, as we did above, on our lessons learned and of knowledge and understanding expanded. Only recently, we started to gather data in more formal ways by conducting semi-structured interviews and to thematically analyze them [8], [9].

To find ways to work together, we, for instance, conducted a number of hui (gatherings and workshops) ranging from very informally exchanging ideas to giving presentations to each other. One example of the latter is a hui on the concepts of space and time to which we also invited academics from physics and surveying to share their (world) views on those concepts. Those hui have not been conducted with any formal academic achievements in mind, no formal notes were taken, let alone reports or publications prepared. While this can be seen as a shortcoming, it also gave us the freedom to openly approach and explore ideas.

Central to forming partnership appeared to be active participation, requiring willingness, effort, and energy to, for instance, build our artifacts: Māori partners actively participated in the technological and content creation and non-Māori partners participated in tikanga activities. An illustrating example of the “effectiveness” of this approach might be the aforementioned Waitangi Day demonstration where the non-Māori partners were on the welcoming side for the manuhiri (guests), instead of going through the usual process of a pōwhiri and where Māori partners demonstrated and participated in the presentation of technology to the invited public.

In a sense, we see ourselves contributing to the decolonization of methodology and technology (see [14]) by respecting different views on theory, methodology, and chosen methods to do research,

and our willingness to participate in the tangible act of sharing those views. In addition, we practice participation by way of co-designing technological artifacts for sharing among ourselves as researchers, as well as for sharing with the targeted communities. This is an ongoing process and we are now entering a phase where we start to intensify our activities with those communities, in particular, in Motupōhue/Bluff.

While we are still far from simulating (and extending) a comprehensive set of real-world appearance and behavior with our system, and the ultimate, jointly developed goal of the extended design, deployment, and management of virtually reviving marae life, we are making steady and confirmed progress on this. We are approaching our goal in iterative steps, for example, by proper documentation, frequent demonstrations, educating students, and partners, and continuously communicating with the partners and with the involved communities. We, collectively, find this challenge very rewarding.

Since our project approach is based on the principles of partnership, participation, and protection, as with probably any culturally sensitive project, forming partnerships between a diverse range of stakeholders and project members is challenging and requires tolerance, a willingness to listen and learn, and the ability to constructively criticize. True participation demands effort and energy to be put in from all partners and the development of mutually agreeable methods of taking part in the analysis, design, implementation, and evaluation of artifacts, here our Ātea system. Protection is required for all parties involved and includes physical and mental well-being, respect for culture and privacy, and intellectual and other property rights.

WE WOULD LIKE to stress that a fourth “P” is advisable in such project settings: patience. While many contemporary research projects in the computing sciences are characterized by fast-paced implementation, evaluation, and reporting, such an approach would not work here based on our experience made so far. Truly sustainable outcomes and relationships demand the acceptance of a communication model and research culture around a holistic learning

approach, which is termed *ako* in te reo Māori. *Ako* as to learn, to study, to instruct, to teach, and to advise together in a mutually respectful and long-term beneficial way.

More information can be found at https://www.hci.otago.ac.nz/research_ateapresence.html. ■

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Holger Regenbrecht is a Professor with the Department of Information Science, University of Otago, Dunedin, New Zealand, working in human–computer interaction with a focus on virtual and mixed reality.

Noel Park is pursuing a PhD with the Department of Information Science, University of Otago, Dunedin, New Zealand, researching tele-co-presence aspects in an indigenous setting.

Stuart Duncan is pursuing a PhD with the Department of Information Science, University of Otago, Dunedin, New Zealand, researching voxel-based immersive mixed reality.

Steven Mills is an Associate Professor with the Department of Computer Science, University of Otago, Dunedin, New Zealand, working in computer vision, with a focus on 3-D reconstruction and applications in culture and heritage.

Rosa Lutz is a Research Assistant with the Department of Information Science, University of Otago, Dunedin, New Zealand, and helping with the translational research and dissemination of our work.

Laurie Lloyd-Jones is pursuing a master’s with the Department of Information Science, University of Otago, Dunedin, New Zealand, of Ngāi Tuhōe descent focusing on the pōwhiri (welcoming) procedure in mixed reality.

Claudia Ott is a Lecturer with the Department of Information Science, University of Otago, Dunedin, New Zealand, working on empirical evaluations of mixed reality systems.

Bubba Thompson (Ngāti Kahungunu; Ngāi Tahu) is Kaitoko Mātauranga, Tiamana Te Rau Aroha Marae with significant experience in storytelling and tikanga Māori.

Dean Whaanga (Ngāti Kahungunu; Ngāi Tahu) is the Kaiwhakahaere Te Rūnanga o Awarua with significant experience in storytelling, partnerships, and community engagement.

Robert W. Lindeman is a Professor and the Director of the Human Interface Technology Laboratory, University of Canterbury, Christchurch, New Zealand, with a particular interest in multisensory experiences in mixed reality.

Kris Tong is currently pursuing a PhD with the Human Interface Technology Laboratory, University of Canterbury, Christchurch, New Zealand, researching ways of storytelling and user interaction in cinematic virtual reality.

Rory Clifford is a Postdoctoral Research Fellow of Kāi Tahu and Kāti Māmoe decent with the Human Interface Technology Laboratory, University of Canterbury, Christchurch, New Zealand, researching the application of virtual reality techniques in Māori settings.

Nadia Jones (Ngāti Ruanui, Ngāti Huiao, Ngāti Paoa) is a Research Manager with the Faculty of

Māori and Indigenous Studies, University of Waikato, Hamilton, New Zealand. She is particularly interested in research translation.

Paora Mato was a Postdoctoral Research Fellow with the Faculty of Māori and Indigenous Studies, University of Waikato, Hamilton, New Zealand, with a particular interest and expertise in indigenous research methods, the use of te reo Māori in technology and community engagement.

Te Taka Keegan (Waikato-Maniapoto, Ngāti Porou, Ngāti Whakaaue) is an Associate Professor with the School of Computing and Mathematical Sciences, University of Waikato, Hamilton, New Zealand, with current research interests on the use of te reo Māori in a technological environment.

Hēmi Whaanga (Ngāti Kahungunu; Ngāi Tahu) is an Associate Professor with the Faculty of Māori and Indigenous Studies, University of Waikato, Hamilton, New Zealand, with expertise in Mātauranga Māori and the digitization of indigenous knowledge.

■ Direct questions and comments about this article to Holger Regenbrecht, University of Otago, Dunedin 9054, New Zealand; holger.regenbrecht@otago.ac.nz.