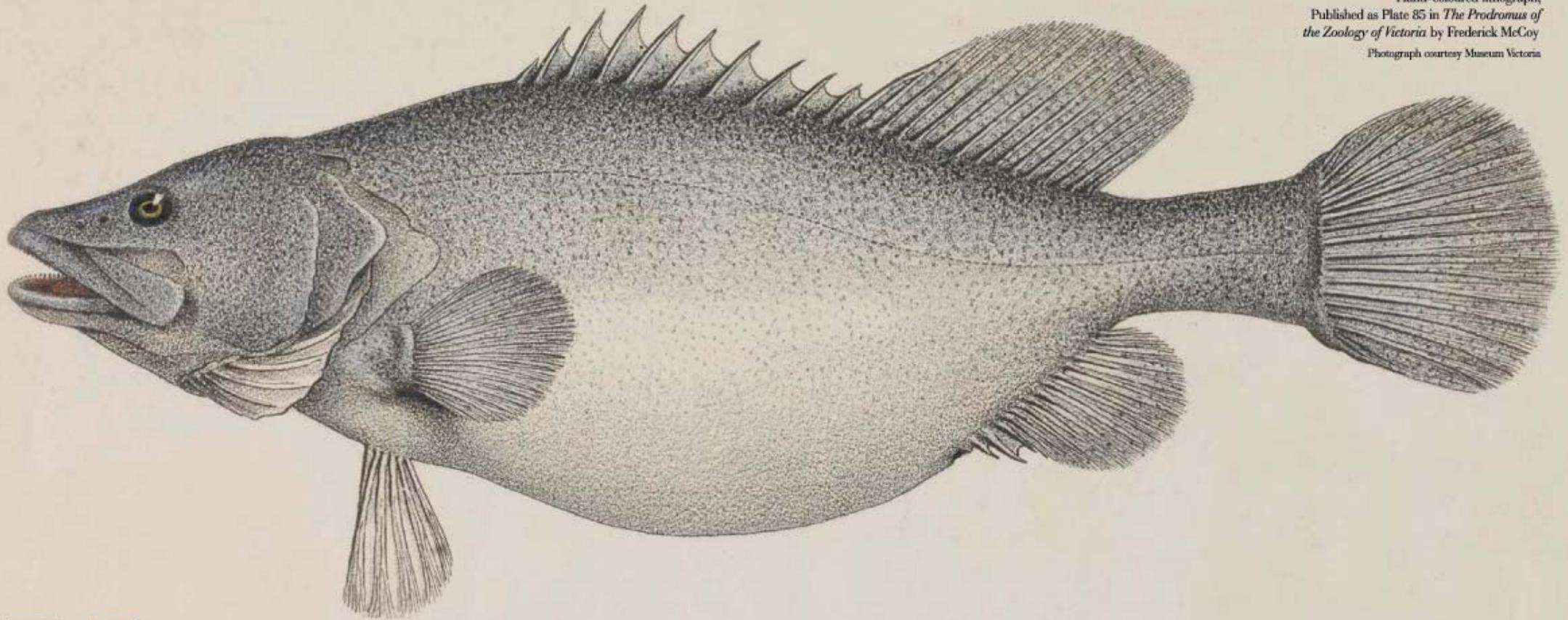


Ludwig Becker
Murray Cod – Maccullochella peelii, C.1858
Hand-coloured lithograph,
Published as Plate 85 in *The Prodrromus of
the Zoology of Victoria* by Frederick McCoy
Photograph courtesy Museum Victoria



Murray Cod:

The biggest fish in the river

Education resource

A Swan Hill Regional Art Gallery exhibition toured by NETS Victoria



SWAN HILL REGIONAL ART GALLERY



National Gallery of Victoria

Indemnification for this exhibition is provided by the Victorian Government.

National Exhibitions Touring Support (NETS) Victoria is supported by the Victorian Government through Arts Victoria and the Community Support Fund, by the Australian Government through the Australia Council, its arts funding and advisory body, and through the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments.



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Images

above

Yvonne Koolmatrie *Coorong dreaming* 1995

sedge grass

National Gallery of Victoria, Melbourne

Purchased, 1999

Courtesy the artist and National Gallery of Victoria

previous spread

Narelle Autio *Swimming cod* 2006

type C photograph

Courtesy the artist and Stills Gallery, Sydney



Overview

Murray Cod: the biggest fish in the river is a rich showcase of visual art inspired by Australia's most iconic fish. While the Murray cod is an indicator for the environmental health of Australia's waterways, this exhibition also raises an awareness of the cultural and historical significance of this important fish.

Murray cod live in the river system of the Murray-Darling Basin. This fish is also a symbol for the Murray River itself. The Murray cod is a threatened species of national significance, listed under the Commonwealth Environmental Protection and Biodiversity Conservation Act. The vulnerability reflects the crisis in the health of the Murray River; a river which affects all Australians – environmentally, socially and economically.

Pondi is the Ngarrindgeri name for the Murray cod; the Aboriginal people from the Lower Murray River are the Ngarrindgeri people. For the Ngarrindgeri, *pondi* is the reason for the creation of the Murray River. For settler Australians, the catching and selling of Murray cod has been a lucrative industry throughout the 19th and early 20th centuries. The animal is still keenly sought after by fishermen and women.

Spend some time to become familiar with the exhibition web site <www.netsvictoria.org/murraycod>. Here you will find images of the works of art and objects from the exhibition, further resource material that introduces contemporary issues surrounding Murray cod and interviews with the exhibition curator and one of the artists.

Image

A catch at Merbein c.1995
Biggest Family Album
Museum Victoria
Family photographs slide show, DVD
Courtesy Museum Victoria



Introduction to the exhibition

Featuring over 40 works by 27 artists along with a historic slide show, this timely and unique exhibition examines a great fish that symbolises the Murray River itself. A fabled fish, the Murray cod has a special place in the nation's imagination with its mouth that is as big as any storyteller and its tail that is as long as any yarn.

The exhibition is divided into four parts, delving into the diverse visual representations of the Murray cod along with the cultural, historical and social background behind the imagery.

The first section comprises images of the Murray cod as it was revealed to science through precise and detailed anatomical drawings.

The second part, selected from a number of public and private collections, consists of historic photographs of the cod which give profound insight into the cultural and social importance of fishing for Murray cod.

The third section features contemporary paintings, drawings, weavings, prints, carved and painted emu eggs and a sculpture of the Murray cod. Predominantly created by indigenous Australian artists, each picture tells a different story – about the creation of the River; catching cod to earn a living; and the story of how cod spawn.

Finally, a photographic commission by documentary photographer Narelle Autio forms the last section of the exhibition which showcases, in a highly personal manner, the river, the people and the cod living in a symbiotic relationship.

List of artists

Ian Abdulla
Narelle Autio
Arthur Bartholomew
Badger Bates
Ludwig Becker
William Blandowski
Lorraine Connelly-Northey
Nici Cumpston
Kurwingie Kerry Giles
Ponch Hawkes
Roy Kennedy
Esther Kirby
Yvonne Koolmatrie
Rhyll Plant
Bluey Roberts
Clare Whitney

and collaborative works by:

John Davis
Rhonda Agius
Kirsty Darlaston
Sandy Elverd
Chrissie Houston
Kay Lawrence
Karen Russell.

Image

Narelle Autio *The big cod* 2006
type C photograph
Courtesy the artist and Stills Gallery, Sydney



Image

Nici Cumpston *Flooded gum, Katarapho Creek, River Murray National Park* 2006
archival giclee print on canvas, hand-coloured with watercolours and pencil
Courtesy the artist

Teacher's notes

This education resource is intended as a starting point for generating ideas and classroom activities for use before, during and after a visit to the exhibition Murray cod: the biggest fish in the river.

Murray Cod: the biggest fish in the river is an exhibition that holds much interest for students of Years 4 to Year 10, though the issues that are represented through the works of art have universal relevance.

This education resource includes an introduction to the exhibition, together with suggested points for discussion and activities for early, middle and later years students. It is suggested that teachers select relevant sections of this resource to plan their own excursion program, with their students, prior to the visit.

Preparing for a visit to the exhibition

Excursions can provide a common experience upon which to base class explorations of subjects, topics and ideas. You know all students can take part in the discussion because they were all there with you.

A sure way to dampen enthusiasm for an excursion, however, is to give students the dreaded worksheet. Tasks such as 'Read the sign and then fill in the missing words' or 'copy the names of five of the artists' will rarely challenge students to find their own experiences in the exhibition.

Open-ended tasks, which invite students to construct their own meaning, explore their own feelings and clarify their own ideas regarding the works of art, for Murray cod, for rivers or for the environment which provides for all our needs, are more engaging. In this way, it is possible to have an excursion that is both student-centred and that responds to the curriculum program being followed in your school.

Introducing the topic

Take some time to think about what you already know about Murray cod and the other fish that live in your local waterways. What is the settlement history in your locality? What stories are told by local indigenous people about the district? Who lives in the neighbourhood who might know more about these things? Spend some class time

preparing a concept-map, setting out all the things that students know and the things that they'd like to know about cod, the rivers in which they live, and the social and cultural issues that affect them.

Here are some starter questions. If you don't know answers to the questions that you are discussing, put them to one side for later attention:

Where do cod live?

What else lives in the river with cod?

Have you seen a cod?

How big can cod grow?

Have you caught a cod?

Have you eaten cod?

Is there a local angling club in town?

Is there someone in your community who is very good at catching fish? Can they come and talk to the class?

An excursion visit to the exhibition can be based around finding answers to the questions that arose in the introductory brainstorm activity. Students can set about finding answers to things not known about cod, their history, their place in indigenous life, or conservation issues – or any of the myriad other questions that were asked. Perhaps they might use one or more of the art works as a starter for a story. Look at the photograph by Narelle Autio *Tocumwal pub* 2006 in the exhibition (see page 18 of this resource). There are story starters aplenty in that public bar.

Finding grubs out of the ground near
the gum trees to put on the cross lines.
Years before they had to have Licences
to put a cross line in the
river

This photo of Mum
taken
about 1960
holding
a fish at
Loxton North



Learning about the Murray cod

A visit to Murray Cod: the biggest fish in the river will provide numerous opportunities to satisfy curriculum objectives outlined in the Victorian Essential Learning Standards (VELS) for students of a number of subjects in a range of levels.

The following excerpts are taken from the VELS and provide some of the curriculum contexts and explicit learning domains within which teachers can plan an excursion.

Curriculum - Victorian Essential Learning Standards

• Civics and Citizenship

Students explore and consider different perspectives and articulate and justify their own opinions on local, national and global issues. They refine their own opinions, values and ... apply their knowledge and skills in a range of community-based activities.

Level 3

Students participate in activities to protect and care for the natural and built environment

• Art

Involves students developing an understanding of social, cultural, political, economic and historic contexts and constructs, and developing a consideration of ways that art works reflect, construct, reinforce and challenge personal, societal and cultural values and beliefs

Level 3

Students identify and describe key features of arts works from their own and other cultures, and use arts language to describe and discuss the communication of ideas, feelings and purpose in their own and other people's arts works

Level 4

Students interpret and compare key features of arts works made in a range of times, places and cultures. They identify and describe influences on their own works and discuss the purposes for which arts works are created in different historical and cultural contexts

Level 5

Students compare, analyse, evaluate, and interpret the content, meaning and qualities in arts works created in different social, cultural and historical contexts, offering informed responses and opinions and using appropriate arts language

Level 6

Students observe, research and critically discuss a range of contemporary, traditional, stylistic, historical and cultural examples of arts works in the disciplines and forms in which they are working. They analyse, interpret, compare and evaluate the stylistic, technical, expressive and aesthetic features of arts works created by a range of artists and made in particular times and cultural contexts

Image

Ian Abdulla *Finding grub's for the cross line* 1988
screen print on paper
Courtesy the artist and Greenaway Art Gallery, Adelaide



Image

Bluey Roberts *River spirit dreaming and kangaroo* 1989
carved emu egg
Courtesy the artist

• **Geography**

Level 4

Students identify and describe Australia's significant natural processes... they compare the various ways humans have used and affected the Australian environment... and recommend ways of protecting environmentally sensitive areas in a sustainable way

• **Science**

Focuses on building student understanding of... the nature of the similarities between, and the diversity of, living things and their sustainable relationships with each other and their environment

Level 5

Students explain the relationships, past and present, in living and non-living systems, in particular ecosystems, and human impact on these systems. They analyse what is needed for living things to survive, thrive or adapt, now and in the future

• **Interdisciplinary learning – thinking processes**

Level 4

Students develop their own questions for investigation, collect relevant information from a range of sources and make judgments about its worth. They use the information they collect to develop concepts, solve problems or inform decision making. They develop reasoned arguments using supporting evidence

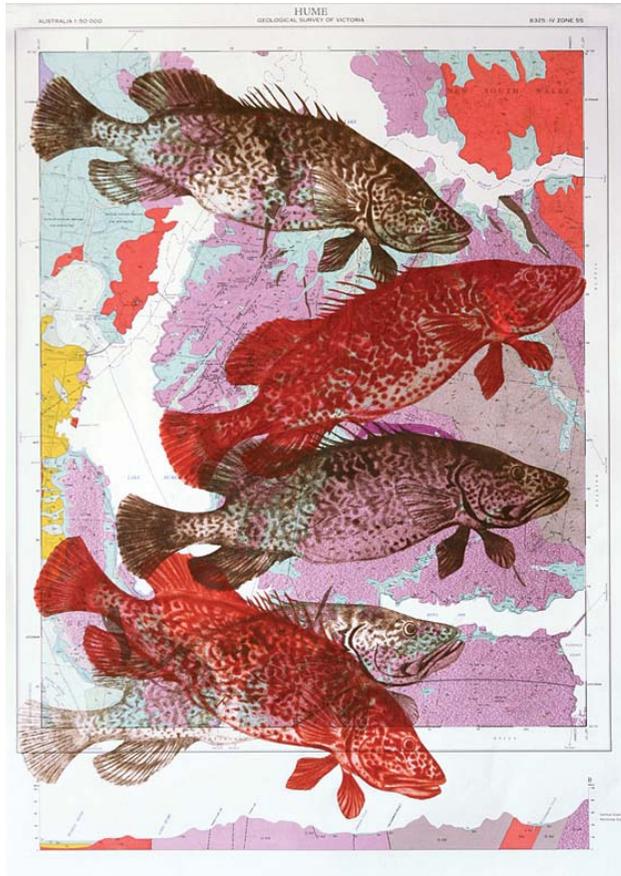
Students learn to seek innovative alternatives and use their imagination to generate possibilities. They learn to take risks with their thinking and make new connections

Level 3

Students apply creative ideas in practical ways and test the possibilities of ideas they generate. They use open-ended questioning and integrate available information to explore ideas

Level 6

Students... apply selectively a range of creative thinking strategies to broaden their knowledge and engage with contentious, ambiguous, novel and complex ideas



Image

Clare Whitney *the murray cod...creator* 2006
from the series *don't forget about me...*
dry-point etching on geological map
Courtesy the artist

A teacher-led or student-centred excursion

You can approach the excursion visit within a teacher-led context such as VELS or you could take a student-centred visit within the context of Gardner's Multiple Intelligences, for example, students could be invited to consider their response to the exhibition in one of the following:

Verbal/linguistic intelligence

Developed through reading, writing and telling stories

Visual/spatial intelligence

Developed through map making, drawing and illustrating

Interpersonal intelligence

Developed through co-operation and group problem solving work

Naturalist intelligence

Developed through interactions in and/or with the natural world



Fish tales

Fishing can be a case of “When all’s said and done, there’ll be more said than done”. For there is a lot said about fishing. Fishing is about yarns, telling tales, about what it used to be like, the big ones we used to catch or the big ones that we didn’t – the one that got away!

Everybody has stories – from the biggest stories there are to stories shared between two friends about the things they did together. Aboriginal people talk about the Dreamtime when the Murray River was formed. Families have important stories that are part of their family history that are told and retold to keep their relationships alive. Kids tell school-ground stories, perhaps stretched a little to put one over the other kid who always had a story. Here are just some stories.

Uncle Toody

My uncle was a keen cod fisherman, some might say obsessed. He was always chasing Jack – Broken Jack, Goulburn Jack, Murray Jack, Yanco Jack. The biggest cod in whichever river we were fishing was always Jack and Uncle Toody was on his trail. So we spent a lot of time trolling behind his tinnie on the Goulburn, or wetting a line in the Murray or camping on the Yanco.

We caught a lot of fish – and there was a bit of size about some of them. But, of course, no matter which Jack we caught, there was always the possibility that an even bigger cod lurked in a snag-strewn hole, so Jack was more a state of mind than he was any particular dulling-eyed leviathan flapping in the sand on the river-bank.

Still, there is something satisfying about tangible deeds as part of an intangible quest. It could never be completed – Saturday after Saturday we’d

hitch the boat behind the ute and say, “Watch out, Goulburn Jack, you’re done for today!”

We would drive out the back of Shepp (Shepparton) and putter up and down snagged reaches of the river. We’d let out 20 to 30 metres of a thick green cord, on the end of which was a whirling silver propeller, its flashing blades glinting in the submerged sunlight. To my small boy’s eye, I just couldn’t see it as the small fish it was supposed to represent.

“You had to think like Goulburn Jack,” Toody said, “if you wanted to catch him.”

And to catch him, on the end of the lure there was a wicked array of strong, curved and barbed hooks. Dragging in a subdued fish, heaving it onto the floor of the tinnie, looking at it pumping its gills pointlessly in the dry air – I’m not sure if I really wanted to catch Goulburn Jack.

I was pretty happy to be on his trail though. Out on the river, I used to reckon, was a pretty good place to be.

Image

Christmas 1976 at Emu Plains
Family photographs slide show, DVD
Courtesy Theo (Toody) Cook



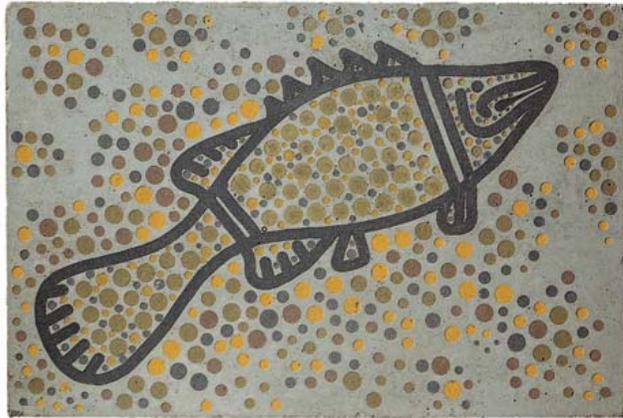
Image

Men with a large catch of Murray cod, Correna Bend, Victoria 1928
Biggest Family Album
Museum Victoria
Family photographs slide show, DVD
Courtesy Museum Victoria

A tall tale

The Murray cod is represented in practically every pub in South-eastern Australia by photos and mounted examples. Stories abound of titanic struggles with the almost supernatural fish. Ply an old codger with a few beers and you are likely to hear how when he was a boy one of the local water holes was inhabited by some gigantic cod.

The story usually goes along the lines that some farmer lost a large bait to the fish and kept coming back with heavier and heavier tackle until eventually he turned up with a whole kangaroo as bait on a meat hook connected to the steel cable of the winch on his tractor. The fish in the story then fights the farmer and his tractor to a standstill, usually resulting in the demise of said tractor. You are then invited to inspect the wreck of the machine under an ancient red gum tree near the pub and shown the stretch of water which was straightened by the fish in the struggle!



Image

Bluey Roberts *River spirit dreaming: Pondi (Murray cod)* 1989
coloured cements in paving block
Public Donations Fund 1990
Art Gallery of South Australia
Courtesy the artist and the Art Gallery of South Australia

Voices of Cummeragunja – Uncle Sandy talks of the lesson of the old Murray cod

In my generation for instance, I can remember so clearly every year in those very hot summer times in that very part of the evening when there's not a breath of air around, you know, and the sun over in the west is just sinking and the sky's beautiful reds and pinks. It would be so hot and the whole mission might just go down and sit on the banks of the river. Maybe it was starting to cool down.

Usually at that time this old man Murray cod would come up and he'd start playing up and down the river and he must have been so big that when he swam along just a bit under the surface he created a spout that ran up and looked like a whale blowing up water. In fact, we used to call him a whale. But sometimes in the late evenings, you know, when it became dark, you'd hear him talking or singing down there with his grunts and making lots of noise, and that was him.

And my dad tells the story that they were telling him that one time, probably the generation before him, some of the old men decided that they might catch him and so they put their nets in and the next morning when they sailed their boat to get him, he was in the net, he was there swimming around in their net and they pulled him up and as they got up nearly to get him to lift him into the boat he went berserk and he nearly tipped 'em out into the river

and he ripped their net to pieces and he got away, and so that became a rule that nobody ever tried to catch him again.

And I think there was another sort of traditional type of thing where Aboriginal people may have, you know, in a situation like that, he may have become sort of the boss creature of that part of things. We all knew and respected him and didn't ever want to catch him again because he'd done us like a dinner before and ripped our nets to pieces and so on, so I think you know, even getting to my generation that – I don't know of anybody who tried to catch him.

MURRAY COD
96LBS (43.64KG)
CAUGHT AT TOCCUMWAL
BY
LAURIE BROWN
OF SWANHILL
APRIL 1991



Activities

Entry points for student engagement with the exhibition exist for students of different learning levels and for different kinds of learners. Students, either individually or in small groups, can choose or be assigned tasks based upon the ideas that are important to them, within the curriculum aims you have for the visit.

The concept mapping activity conducted at the start identified student's existing knowledge regarding Murray cod and also some questions that students still have or issues that they don't yet understand. These can form the tasks for individual or group work when visiting the exhibition. The responses that students make to these questions or explorations that they make of these issues will allow for a meaningful assessment task (see below) also.

Alternatively, you might discuss issues with students and assign them tasks such as the following:

The works of art

If you consider the works of art chronologically, you can construct the changing views towards Murray cod, the discovery period, the exploitation period moving towards respect for the species. Ideas expressed through the works in the exhibition include:

- Reverence
- Conquest
- Scientific precision

Give some examples in which the artist shows reverence for cod?

How do you know?

What indicates this?

What other themes can you discover? Present your evidence for this.

History

We have changed in the way we think and do – with regard to other living things, to the natural environment and in how we live.

Australia was once characterised by the cocky, the man on the land (Where were the women?) and clearing and taming the land. As pastoralists opened up the interior of Australia, they needed transport to take their produce, wool and wheat, to the markets. Rivers ran from the interior to the coastal ports – here was the means of transport. But the paddle-steamers that carried the produce posed issues for the river, including these:

- Snag-free rivers
- Wood-fired boilers
- Water levels managed by lochs

In what ways were these important in the history of development along the rivers in which cod lived? You could carry out research on how cod are affected as a result of these issues.

Can you relate works in the exhibition to any of these issues – and to your personal response to how these issues affect Murray cod.

Image

Narelle Autio *Tocumwal pub* 2006
type C photograph
Courtesy the artist and Stills Gallery, Sydney



Conservation

Murray cod are now officially considered to be Vulnerable in Victoria and Threatened and a Species of National Significance under Commonwealth environmental law. For a fish that has generated such stories and which is so important to so many groups in the Murray-Darling Basin, how could it have come to this?

There are many works in the exhibition that you can relate to the present conservation status of Murray cod. You could present your response to the exhibition by discussing issues such as those below and/or by presenting further issues that you consider important for the conservation of cod. What works in the exhibition can you use as evidence for your views and what have you found through further research for support?

- Over-fishing
- Water extraction
- Fish kills (see *Fish – by the trailer load* below)

Fish – by the trailer load

In December 2003, many cod were found floating dead in the Broken Creek near Numurkah in northern Victoria. This photo was featured in the *Numurkah Leader*.

It is thought the cod died of asphyxiation – they breathe, through their gills, the oxygen that is dissolved in the water. When water levels drop, the

smaller amounts of water in the shallow creek-beds and pools warms up more quickly. Warm water doesn't hold much dissolved oxygen so fish in warm water die.

We've always had droughts and so fish numbers have probably always fluctuated, with populations recovering from low numbers of fish that survived in the deepest, coolest pools to spread out again in wet years. With the normal fluctuations due to weather patterns exaggerated by the way we use water, there are more frequent and longer periods when water levels are very low. We take too much water from our creeks and rivers for all sorts of purposes and when this happens, aquatic plants and animals are in trouble. This is the likely explanation for the Broken Creek fish kill.

We need to take water from creeks and rivers for stock and domestic uses, but we should take as least as possible. This might mean that we change farming and irrigation practices as agriculture is a major user of water. Can we make better use of lesser amounts of water for our current crops? Are there crops that use less water?

Find out where your water comes from. Are you connected to a town supply? Do you have rainwater tanks? If you are on a farm, where does your water come from? What can you and your family do to reduce your use of water?

Image

Courtesy the *Numurkah Leader*

Have a look at the web site of Goulburn-Murray Water at <www.g-mwater.com.au> and click on Education and Training to find out about irrigation in Victoria.

Now check Environment Victoria's web site <www.envict.org.au>, click on Healthy Rivers and then open Your River. Here you will find stories from people who live on rivers, who use water from their local river and who have ideas about how we should look after our rivers.

For the main river in your area, work with a classmate and present a class discussion about its health, how water from the river is used, the conservation status of the plants and animals that are in the river and what the community could do to care more for the river.

Storytelling

Fishing, fish and rivers are surrounded by stories and you can read just some of these in this resource and in the text accompanying the exhibition.

You can create your own important stories in response to the exhibition, either through activities conducted before or after the exhibition visit or that are prompted by the art works that you see when you visit.

Find someone in the community who has long fished the river and who has chased Murray cod, perhaps in the way Uncle Toody did. You can write

their story, either as it is told to you or with your embellishment – for remember, there is a grand tradition of fishing stories being stretched with each telling.

In the exhibition, any of the art works can serve as a story starter. Look at the photographs particularly, for the people, their expressions, the settings and the objects in the background.

Write your own story to explain a photograph.

You don't have to confine yourself to the written word or to prose. You can tell your story using images, drawings or poetry. Create images and use them in a Powerpoint presentation.

Your own exhibition

The works of art in this exhibition present Murray cod in many different ways. Early scientists used detailed and meticulous drawings to provide information about the cod's structure and appearance. European and indigenous artists have used highly imaginative works to tell stories, explain their feelings and present their responses to the fish and to rivers. Some of the photographs could be described as showing triumph over a very large cod or perhaps their prowess at fishing.

The conservation status of the Murray cod is now vulnerable and/or threatened, depending on the river.

Think about all of the images and the objects relating to Murray cod in this exhibition and what you have found out through extra research. What do you think about the conservation status of Murray cod? What can you do about this?

Design a poster (remember, you need a catchy and concise slogan and an arresting graphic to make people notice) that you could put up in a local fishing tackle shop or sports store to ask anglers to think about their fishing habits and to consider catch and release fishing. For example, ask the shop owner if you can display some posters selected from all those prepared in your class.

-Cod,



from near the line.

from other parts.

e. from extreme part
near the snout, between
the eyes.



Iris black with yellow
line round base.

a. Snout, blueish black, without scales.

L. Becker Juli 26. 58.

Assessment

A carefully planned excursion visit, where students have set out to find their own responses to the images on display and the ideas that they represent, provides an obvious opportunity for authentic assessment.

Students can keep their own journal regarding the exhibition, their visit and the learning journey in which they were involved. Students can record their own learning, their prior knowledge, the research processes they followed and what they have learned as a result of the exhibition experience.

The assessment task should result in a presentation to the class so everyone can share in the learning. It can include student plans to involve others in the school and the community in caring for the river environment on which Murray cod depend. Some examples are: publicity programs for catch and release fishing competitions, communication projects about the benefits of an environmental flow in the river or river-bank revegetation programs for the local landcare group or angling club.

The presentation to the class can be in a range of formats – a story, real or imaginary, a Powerpoint presentation, or perhaps a poster display. It can incorporate downloaded images that are properly attributed. The plan for implementing any follow-up can be included.

An assessment task of this kind allows teacher comment on the processes the student followed, the contribution each made if it was a collaborative enterprise and the knowledge that the student now displays.

The real extent of the learning that is prompted by the exhibition will be seen in the years to come as those who visited Murray cod: the biggest fish in the river play their part in helping to protect *pondi* and the rivers on which the fish depends.

Image

Ludwig Becker *Head and scales of a Murray cod* (detail) 26 July 1858
ink on paper
Museum Victoria
Courtesy Museum Victoria



References & further reading

Internet

Native Fish Australia

<www.nativefish.asn.au/cod.html>

Native Fish Australia is a volunteer organisation that is open to anyone who cares about the well-being of Australia's native freshwater fish and the rivers, streams and other waterways that they inhabit. The tall tale of the cod and the tractor is on this web site and there is much, much more – it is worth having a good look.

Mission Voices – Uncle Sandy Talks of the Lesson of the Old Murray cod

<www.abc.net.au/missionvoices/cummeragunja/voices_of_cummeragunja/default.htm>

This web site presents the unique culture and history of Victorian Aboriginal (Koorie) people. Elders tell of their lives on missions and reserves, places full of contradictions. Also on this web site, Uncle Sandy talks of the conservation practices that they followed when they were kids.

Image

Bluey Roberts *River spirit dreaming* 1989
synthetic polymer paint on canvas
Courtesy the artist

Goulburn-Murray Water

<www.g-mwater.com.au/>

Goulburn Murray water is one of the water retailers in Victoria that supply towns and farms with their water. The Education and Training section of their web site has more information than you'll need about irrigation and water use in Victoria.

Environment Victoria

<www.envict.org.au/>

Environment Victoria (EV) is Victoria's peak environment NGO. EV campaigns on a range of issues for protecting Victoria's environment, including our rivers and streams. One of their campaigns, Healthy Rivers, features a project titled Your River where people who live along rivers talk about the importance of the river to them.

Australian Museum Fish

<www.amonline.net.au/fishes/fishfacts/fish/mpeelii.htm>

Sydney's Australian Museum holds vast scientific and cultural heritage collections, conducts research in natural history and indigenous studies, mounts exhibitions and develops and delivers community programs. This URL relates specifically to scientific data about Murray cod.

Nationally Threatened Species and Ecological Communities

<www.deh.gov.au/biodiversity/threatened/publications/murray-cod.html>

This is the web site of the Commonwealth Department of Environment and Heritage, specifically referring to Threatened Species.

Murray-Darling Basin Commission

<www.mdbc.gov.au/subs/fish-info/native_info/murrayCod.html>

<<http://kids.mdbc.gov.au/encyclopedia/fisheries>>

The work of the Murray-Darling Basin Commission is very important for the health of the system's rivers and of course the fish within those rivers. The first URL relates specifically to Murray cod, the second to all fish and fishery issues in the Murray.

River Murray Urban Users Committee

<www.murrayusers.sa.gov.au/resources.htm>

The RMUUC is a community group that raises awareness in schools and the wider community about the importance of the Murray-Darling Basin and River Murray and encourages action to improve the health of the river system. Their web site has much of interest for teachers and students.

Printed publications

The Incomparable Captain Cadell

John Nicholson

Allen and Unwin, 2004

Captain Cadell was a Scottish-born sea captain who explored the Murray River and opened it up to paddle-steamers in the 1850s, sowing the seeds of some of the environmental problems today.

The Murray - A River and Its People

Paul Sinclair

Melbourne University Press, 2001

The Murray River is in crisis, and faces an uncertain future, argues Paul Sinclair. In this book, he explores the reasons why the river has become degraded, and what these changes have meant to Australians.

The Darling

eds Roland Breckwoldt, Robert Boden and

Jenny Andrew

Murray-Darling Basin Commission, 2004

This is an encyclopaedic reference with chapters on aboriginal people, history of European exploration and settlement, the animals and plants and the current and common issues facing this important sister river to the Murray.

Management of Murray cod in the MDB

eds Mark Lintermans and Bill Phillips

Murray-Darling Basin Commission, 2005

These are the collected papers from the Management of Murray cod in the Murray-Darling Basin workshop held in Canberra and attended by government and non-government stakeholders and experts. There is more detail here than you'll ever need.

Notes & ideas

Murray Cod:

the biggest fish in the river

Education resource prepared by Greg Hunt
for NETS Victoria

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Designer: Melissa Hart

Images reproduced courtesy of the artists and lenders to the exhibition

A Swan Hill Regional Art Gallery exhibition toured by NETS Victoria
www.netsvictoria.org/murraycod

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