

Although...journalistic treatments (of women in rock) may have reflected, or continue to reflect, an important reality, they serve an ambivalent function in both defining a new trend and limiting it, and in diminishing the diversity of women's performance and musical styles under a single label. While such designations serve a descriptive function, they do so at the risk of essentialising women's punk or hardcore musical production, and hence of reifying and marginalising it as 'women's music'.

—Gottlieb and Wald, p. 254

- **In the age of mass media, how should we deal with the role of journalism in constructing and recording history?**
- **How can journalism help us in music history research? What are its limitations?**

Riot Grrrl's vexed relation to mass-media/academic coverage takes us back to the question of the group's ability to broach the gendered separation of public and private. The contradictions of this relation to the media are themselves embedded in punk's conflicted origins...while Riot Grrrl may have learned (from punk) how to manipulate imagery, the movement has not so readily adopted their strategy of engagement with the media...in pinning its resistance to the undifferentiated 'mainstream', Riot Grrrl risks setting itself up in opposition to the culturally 'popular'.

—Gottlieb and Wald, p.270

- **How can the ways in which a subculture chooses to publicly self-represent affect how it is recorded in history?**
- **How should we approach writing histories of scenes and subcultures which are less 'media-friendly'?**