Most scholarly work on network technologies is attempting to address the social issues related to the Internet, or addressing particularly technological concerns. Little is directed toward the study of electronic commerce (unless one considers market research), even less to distribution and disintermediation, and still less to popular music. The music industry itself is in need of scholarship if scholars can approach the Internet as simultaneously a social space, medium of distribution, and engine of social and commercial change: as a space of interrelated practices rather than a text to be critiqued, or a technology in need of assessment and control.

—Jones, p.222

- **Can the internet be a text, or is it always a space/medium/engine? What is the difference?**

- **The above was written in 2000; is it still true?**

Instead of a technology that creates artefacts, goods, network technologies disrupt routine commercial practices, particularly ones of distribution, because they do away with artefacts, with goods that can be moved by means of physical transport.

—Jones, p.227

- **Is this phenomenon of dematerialisation the issue at the root of issues of piracy and fair payment?**

- **What would an industry equipped to deal with this look like?**