Yet vaporwave enjoins us to remember that technologies and corporations are never the sole drivers of change. One of many captivating things about the genre is participants' subtle and discerning awareness of the historicity of the Internet. The Tumblr-based pseudonymous actors of vaporwave therefore share with Internet researchers a keen interest in periodizations such as "the age of the hyperlink," but they express this reflexive knowledge through inventive creative practices—ironic hyperlinking, for instance—rather than scholarly publications.

—Born and Haworth, p.83

- **Is this sense of historicity unique to internet genres, or can we see it in more traditional ones too?**

- **What are the implications of writing histories outside of academia, using methods such as visuals and sound? What is an 'ironic' history?**

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?**