

# Self-Publishing Fiction as Creative Microenterprise: A Conceptual Integrative Review of Managing Independent Writing Businesses

Kathryn E. Kelly <sup>1</sup>

<sup>1</sup> KST Publishing, Houston, Texas, USA

Correspondence: Kathryn E. Kelly

## Abstract

Self-publishing has transformed fiction writing into a form of creative microenterprise in which authors assume responsibility for creative production, market positioning, legitimacy, and long-term sustainability. Scholarly treatments of self-publishing, however, remain fragmented across cultural, platform, labor, and entrepreneurial perspectives. This article presents a conceptual integrative review synthesizing research from creative industries, cultural economics, platformized cultural production, creative labor, trust and reputation, pricing under uncertainty, and boundary management. It advances the argument that self-publishing fiction is best understood as a managed professional practice shaped by structural uncertainty rather than individual talent or effort alone. From this synthesis, six core principles are articulated addressing strategic genre positioning, legitimacy signaling, creative workflow governance, financial architecture under probabilistic returns, ethical and reputational risk, and sustainability through boundary and identity management. Together, these principles clarify why success is uneven, attrition is common, and long-term viability requires governance rather than improvisation.

**Keywords:** Self-publishing fiction; Creative microenterprise; Independent authorship; Cultural production; Creative labor sustainability

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## 1. Introduction

Digital publishing platforms have fundamentally altered the organizational and economic structure of fiction writing. Through self-publishing, authors can distribute work directly to readers without reliance on traditional publishing gatekeepers. This shift has expanded access and creative autonomy, but it has also transferred responsibility for editorial quality, pricing, marketing, and career management from institutions to individuals. As a result, fiction writing increasingly operates not only as an artistic activity but as a form of creative microenterprise.

Survey evidence reinforces that this transformation has occurred within a landscape of economic uncertainty. Large-scale author income surveys conducted in the United States report modest median earnings overall and document substantial income dispersion across publishing modes, with self-publishing constituting a major and growing pathway, particularly among younger authors [1]. Surveys focused specifically on independent authors similarly portray self-publishing as an income-generating microenterprise for a subset of writers while underscoring high variance and skewed distributions of

earnings [2]. Annual industry surveys of independent authors further indicate that self-publishing is the dominant publishing mode within many author communities and is accompanied by business-oriented practices such as marketing investment, platform strategy, and format diversification [3]. Collectively, these findings suggest that self-publishing involves sustained managerial and economic decision-making rather than episodic creative output alone.

Research on creative industries emphasizes that cultural goods are produced in markets characterized by oversupply, unpredictable demand, and symbolic valuation, conditions under which success cannot be reliably forecast in advance [4]. Cultural economics further demonstrates that creative labor markets exhibit extreme income inequality and weak correspondence between effort and reward, favoring portfolio strategies over single-output optimization [5]. Contemporary publishing scholarship shows that digital distribution has intensified these dynamics by concentrating infrastructural power in platforms while shifting economic and reputational risk onto authors [6].

Despite these developments, scholarly treatments of self-publishing remain fragmented. Cultural studies often emphasize meaning, identity, and expression, while platform studies focus on algorithmic visibility and governance. Creative labor research highlights precarity and internalized perception of demands, whereas entrepreneurial accounts emphasize opportunity and autonomy. What remains underdeveloped is an integrated account of how self-publishing fiction functions as a managed professional practice over time. Without such integration, the persistent difficulties reported by independent authors, including unstable income, burnout, and high attrition, are easily misattributed to individual shortcomings rather than structural conditions.

This article addresses that gap through a conceptual integrative review focused on self-publishing fiction writing. It advances the argument that self-publishing fiction is best understood as a creative microenterprise governed by uncertainty, reputation, and sustainability constraints. By synthesizing insights across creative industries, cultural economics, platform studies, and creative labor research, the framework clarifies why success is uneven, why many strategies fail despite sustained effort, and why long-term viability requires governance rather than improvisation. The article does not attempt an exhaustive literature review or empirical evaluation of publishing outcomes but instead offers conceptual integration that reframes self-publishing as a distinctive and theoretically consequential form of professional practice.

## **2. Conceptual Foundations**

### **2.1 Self-Publishing as Creative Industry Microenterprise**

Creative industries scholarship characterizes cultural production as operating under conditions of radical uncertainty, where audience response and market success cannot be predicted in advance [4]. Cultural economics complements this view by demonstrating that earnings in creative markets are highly skewed, with a small proportion of producers capturing a disproportionate share of rewards [5]. These structural conditions mean that creative work is rarely evaluated solely on intrinsic quality; visibility, timing, and social validation play decisive roles.

Self-publishing intensifies these dynamics by lowering barriers to entry and dramatically increasing competitive density. Authors function as microenterprises that must manage production, branding, distribution, and risk without institutional buffering. Publishing research documents how responsibilities once distributed across editorial, marketing, and sales departments have migrated to individual authors, particularly in digital markets dominated by platform intermediaries [6]. Self-publishing therefore represents not simply a distribution choice but a reorganization of creative labor and governance.

### **2.2 Platformization and Literary Practice**

Self-publishing operates within platform ecosystems that shape visibility, legitimacy, and revenue. Research on platformized cultural production shows that creative work is increasingly governed by

engagement metrics, discoverability algorithms, and recommendation systems rather than editorial judgment alone [7,8]. These systems reward consistency, responsiveness, and market alignment, often privileging visibility over experimentation.

Analyses of platformized literary practice describe how authors are drawn into cycles of continuous production and promotion that reshape creative priorities and temporal rhythms [7]. Platform studies further highlight how creators adapt their practices to opaque infrastructural constraints that are neither fully market-based nor fully editorial [8]. These dynamics situate self-publishing fiction within broader patterns of creator culture, where creative autonomy coexists with algorithmic dependence [9].

### **2.3 Creative Labor, Identity, and Career Structure**

Creative labor research emphasizes that artistic work is deeply bound to identity while simultaneously characterized by income instability and uncertain career trajectories [10]. Longitudinal analyses of artistic labor markets demonstrate that creative careers unfold over extended time horizons with irregular reinforcement, making sustainability and persistence central concerns rather than peripheral ones [11].

For self-publishing authors, legitimacy is constructed through market signals such as genre consistency, reader response, and production regularity rather than institutional endorsement. Reputation thus functions as symbolic capital shaping access to attention and opportunity within cultural production fields [12]. These dynamics place identity management and reputational signaling at the core of professional viability.

### **3. Approach: Conceptual Integrative Review**

This article adopts a conceptual integrative review approach, synthesizing established and recent research relevant to self-publishing fiction as creative microenterprise. Sources were selected for conceptual influence across creative industries, cultural economics, platform studies, creative labor, trust, pricing, and sustainability literatures. The objective is theoretical integration rather than empirical generalization. The aim is not comprehensive coverage or methodological comparison, but conceptual integration that clarifies shared structural dynamics across otherwise fragmented literatures.

## **4. Core Principles for Managing the Self-Publishing Writing Business**

### **4.1 Strategic Positioning Within Genre Markets**

In self-publishing fiction, strategic positioning involves aligning genre conventions, narrative expectations, and audience signals. Genre functions as a market heuristic that reduces uncertainty for readers and platforms alike [4,5]. Clear positioning enhances discoverability and signals legitimacy within algorithmic recommendation systems.

Empirical research on self-publishing authors indicates that genre specialization, series development, and niche targeting are commonly adopted strategies for stabilizing audience expectations and mitigating competitive pressure [13]. These practices reflect deliberate constraint rather than creative limitation, allowing authors to operate within recognizable interpretive frameworks while sustaining long-term engagement.

### **4.2 Legitimacy and Trust Signaling in Platform Ecosystems**

Trust in self-publishing markets is indirect and cumulative. Rather than emerging from formal contracts or institutional affiliation, legitimacy is constructed through observable signals such as editorial quality, release cadence, metadata accuracy, and reader feedback. Trust theory emphasizes that in contexts of incomplete contracts, actors rely on routines and signals to infer reliability and intent [14].

Within platformized cultural markets, these signals function as informal governance mechanisms shaping visibility and reader loyalty [7,8]. Consistency and professionalism therefore operate as

substitutes for institutional validation. Without sustained trust signaling, even high-quality creative output may fail to achieve traction.

### **4.3 Creative Workflow Governance Under Uncertainty**

Creative production in self-publishing is inherently open-ended. Unlike commissioned creative work, self-published fiction lacks externally imposed deadlines or completion criteria, increasing the risk of stalled projects, perpetual revision, or burnout. Workflow governance thus becomes central to sustaining production under creative ambiguity.

Research on creative and knowledge labor suggests that routines and temporal structures stabilize productivity when task boundaries are ill defined [10]. For self-publishing authors, workflow governance involves establishing drafting cycles, revision thresholds, and publication milestones that transform open-ended creative activity into manageable phases. Platform incentives for continuous output further heighten the importance of workflow structures that align creative standards with sustainable production rhythms [7,9].

### **4.4 Financial Architecture Under Probabilistic Returns**

Self-publishing income is probabilistic rather than transactional. Revenue is often delayed, unevenly distributed, and weakly correlated with effort expended on any single work. Cultural economics demonstrates that creative markets exhibit extreme income skew and reward portfolio-based strategies rather than isolated successes [5].

Research on artistic labor markets further shows that economic sustainability depends on cumulative output and longtime horizons rather than short-term optimization [11]. For self-publishing authors, financial architecture therefore becomes a central management task. Individual titles function as components within a broader economic structure involving backlist accumulation, series continuity, and format diversification [13,15].

### **4.5 Ethical and Reputational Governance**

Reputation functions as symbolic capital within cultural production fields, shaping legitimacy and access to attention [12]. In self-publishing markets, where information circulates rapidly and oversight is limited, reputational damage can be swift and enduring.

Ethical governance extends beyond plagiarism or legal compliance to include transparency in genre classification, accuracy in marketing claims, and consistency in reader engagement. From a strategic standpoint, ethical consistency functions as long-term risk management, stabilizing trust across releases and mitigating reputational shocks that can derail cumulative careers.

### **4.6 Sustainability Through Boundary and Identity Management**

Self-publishing combines creative, entrepreneurial, and promotional labor within a single role, increasing the risk of role overload and identity strain. Creative labor research highlights that when work is organized around passion and identity, workers are more likely to internalize excessive demands and accept unfavorable conditions, rendering such work particularly vulnerable to self-exploitation [10,11]. Boundary theory emphasizes the cognitive and emotional costs of blurred work and non-work distinctions in flexible, platform-mediated environments [16].

Sustainability therefore depends on deliberate boundary management practices that protect creative identity while maintaining market engagement. Pacing production, limiting platform responsiveness, and differentiating creative labor from administrative tasks are structural responses to long-term career risk rather than indicators of diminished ambition.

## **5. Implications**

### **5.1 Implications for Scholarship**

This framework positions self-publishing fiction as a theoretically significant site for studying creative labor under conditions of uncertainty, platform governance, and self-managed careers. Although many of the principles identified here may appear intuitive to experienced practitioners, the framework demonstrates that these intuitions reflect underlying structural conditions of platformized creative markets rather than idiosyncratic individual insight. Rather than treating independent authorship as marginal or transitional, future research can examine it as a durable organizational form characterized by reputation-based legitimacy and portfolio-based economic strategies.

The framework also underscores the need for longitudinal approaches that capture sustainability, attrition, and exit, rather than relying on cross-sectional indicators of productivity or visibility. Such work would deepen understanding of creative careers beyond early success narratives.

### **5.2 Implications for Writers and Creative Professionals**

For practitioners, the framework reframes common frustrations such as irregular income, algorithmic opacity, and creative exhaustion not as personal failures but as predictable structural conditions. Recognizing self-publishing as a managed microenterprise highlights the importance of governance practices such as strategic constraint, financial diversification, and boundary management.

Importantly, the framework suggests that either persistence and/or the creativity that is characteristic of working writers [17] alone may be insufficient for sustainability. Long-term viability requires deliberate design of creative, economic, and identity processes rather than continual escalation of effort.

## **6. Conclusion**

Self-publishing has reconfigured fiction writing into a form of creative microenterprise marked by autonomy, uncertainty, and concentrated responsibility. This conceptual integrative review advances the argument that self-publishing fiction is best understood not as informal labor or pure expression, but as a managed professional practice governed by structural constraints. By articulating six core principles, the framework clarifies why success is uneven, why attrition is common, and why sustainability depends on governance rather than improvisation.

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