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## "BLACK CHRONICLE" AND VIOLATION OF THE RIGHT TO PRIVACY IN MEDIA REPORTING

### Summary

The authors consider the complex relationship between the media and crime, especially analyzing the status of the “black chronicle” section and violations of the right to privacy in journalistic reporting. The basic premise of the paper is that the media, by forcing sensationalist-tabloid headlines and photos of actors of various criminal and deviant phenomena in the race for ratings and clickstreams, often violate legal norms and professional codes. Publishing unnecessary details about the methods of committing a criminal offense does not contribute to better reporting or the protection of the public interest, but it causes deep suffering to victims and their families, violating their dignity and causing additional pain. The results of the analysis show that the Serbian press is preoccupied with violent content, purposefully selected and narratively simplified in order to astonish and shock readers. Leaking and manipulating statements from confidential sources, disclosing information while an investigation is ongoing, and revealing details from the lives of victims' family members are just some of the examples of how unprofessional behavior by journalists can be a reason for human rights violations, because by not respecting the presumption of innocence, journalists make it difficult or impossible for the courts to be impartial. The change in the genre paradigm is also visible in the popularization of necrophilic

journalism, which, by selling images of death, suffering, and grief of relatives and close friends, tramples on their privacy for the sake of profit. We have also noticed a lack of permanent education of the public about the right to privacy, but what is more important for the wider community - the lack of more active prevention of all types of social deformities.

**Keywords:** "black chronicle", violence, reporting, sensationalism, right to privacy.

## 1. INTRODUCTION

According to the documentation of the Business Registers Agency (2025), there are about two and a half thousand on the list, while research by the Media Association (Ognjanov et al., 2025) suggests that the figure is around 2,310. The Journalists' Association of Serbia does not have precise records, but it has information that 477 media outlets were removed from the list of the Business Registers Agency because they did not submit the necessary information on ownership even three months after the Law on Public Information and Media came into force (November 2023), but they do not state how many media outlets remain. Our research shows that only television and digital media<sup>1</sup> have a growth trend, and the very fact that no one in Serbia knows the exact number of media outlets operating in the public space shows how unregulated the area of public information is.

The question of how much funding the media can count on this year is related to our research topic. Marketing data shows that 274 million euros have been allocated for these purposes in 2024. It is known to professionals in media that the majority of these funds end up in the pockets of a few owners of large, primarily television companies, so it is clear that the remaining media do not have enough funds for the normal functioning and maintenance of basic media functions, therefore they have not enough funds for conducting adequate editing.

Our specificity is that in media practice, in addition to commercial broadcasters, civil sector media and public media services also count on money from media advertising, which significantly complicates the financing process. The crisis is best seen in the press, which was the first to be hit by digitalization. At the end of last year,

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<sup>1</sup> "In Serbia, 2,182 media outlets were registered in 2024, of which 1,180 were recorded as online media outlets. Compared to 2018, the number of television stations increased from 211 to 217, news agencies from 23 to 31, while the number of radio stations decreased from 309 to 268, and print media from 863 to only 468," claims the study "The Right Measure of Media 2025", conducted by the Media Association.

around 480 print media were published in Serbia, which is half as many as five years ago. Circulations that amounted to up to 800,000 (in case of Politika over one million) copies are today many times smaller, so we can talk about a fight for survival, because only 6% of the marketing pie goes to the press (IAB, 2025).

The place of newspapers, magazines and weeklies has been taken by increasingly numerous digital platforms and portals, which have exceeded the total number of traditional media (television, radio stations and newspapers). This is not a neutral or seemingly only quantitative change: their audience is made up of young, digitally literate individuals who want to summarize everything in a few lines and seconds, because (they think) they don't have much free time or attention span or both.

The change is fundamental – in the competition with algorithms and clicks, the press is losing the race and slowly disappearing. This is a global process that forces editors and owners of print media to make an unhappy choice: either they will find the lost logic and meaning of critical thinking through editorial autonomy and depth of interpretation, or they will get lost in the multitude of tabloid-sensationalist media that seek popularity by forcing "dark chronicles" and criminality, while violating the right to privacy and ethic of journalism and in general. (Перић, Красуља и Радојевић, 2010, 25; Перић, Васиљевић-Благојевић и Вујић, 2017, 51-52).

We see the theoretical basis in the study of Hallin and Mancini, who essentially distinguish three basic models of media systems: 1. Liberal – USA and Great Britain to a certain extent; 2. Democratic-corporate – Northern and Central Europe; 3. Polarized-pluralistic – Mediterranean countries (Hallin & Mancini 2004, 66–89). Our country is within the framework of the third model, which, among other things, is characterized by high political influence in the work of the media and their insufficient financial independence, which opens up space for the influence of external factors on the content. Violation of legal norms and professional codes is then “explained” by market pressures and political clientelism.

The issue of the quality of the Serbian daily press is complex, as it often contradicts the basic journalistic concept. In its analysis, the *theory of utility and pleasure, agenda and framing* can be applied, in that the quality of content expresses the measure of correspondence between what the press (including portals) provides to its recipients and what they expect (want) from it.

From such a commercial-trade perspective, the emergence of the popularity of tabloids, the excessive growth of sensationalism, cheap entertainment and "yellow journalism" is undeniable. Narratives that force the violation of the right to privacy most often belong to black chronicles. Theorists have recognized their meaning:

“Emotionally and expressively marked words directed at the attention of users awaken empathy and the desire of users to actively participate in social criticism that excites and disturbs the wider community” (Jevtović & Marić, 2022: 811). In the press, storytelling techniques are used during reporting, which aim at the emotions of the audience, while portals insist on visualizing content that resembles a short story. Christian Salmon recognizes in storytelling “a machine that dictates people to identify with ideas and adapt to protocols, a machine for producing stories and formatting the mind”. (2011: 124).

In the dominant market orientation of the media industry, there arises the question of the interrelationship between journalistic rights and responsibilities, because in the world of egomania, clickstreams and the logic of capital, the abstract ideal of professional behavior towards the public seems to be largely marginalized. Media theorists do not dispute the dichotomy in media orientation, agreeing that in media practice it is extremely difficult to separate the financial interests of the media from the legitimate interests of the public to be informed.

## 2. METHODOLOGICAL FRAMEWORK OF WORK AND RESEARCH

*Privacy* is a complex concept that is difficult to define and resists terminological limitations. In a digitally networked society, curiosity about others grows to the point of obscenity, so the question of the public's right to find out and the individual's right to privacy justifiably arises. Theorists, therefore, see this issue as a fundamental value that "must aggressively fight against other values, especially in our information society. We are interested in the activities of others, and the disclosure of facts through the media and other agencies diminishes our expectations of privacy. In other words, we are simultaneously private and social beings, and these two roles collide, sometimes to our detriment" (Dej, 2004: 159).

Starting from the interpretation of how "black chronicle", tabloids and other media are increasingly violating the right to privacy of Serbian citizens, this paper aims to highlight the social role of the media and their influence on society and the individual, in order to improve the communication, ethical and legal frameworks in which it takes place.

The monitoring was conducted through a comparative quantitative and qualitative analysis of the content of ten daily newspapers (Politika, Danas, Večernje novosti, Blic, Alo, Informer, Kurir, Objektiv, Nova, and Srpski Telegraf), in the period from December 3rd to 12th, 2021 and 2022, but also by simultaneously

monitoring their portals.<sup>2</sup> This is a simple random sample whose size is adapted to the nature of this level of research and sufficient to reliably answer the research questions and objectives of the work.

When selecting and systematizing the sample and the obtained results, two methodological principles were applied: the first is gradualism, which means that starting from general communication theories, we moved towards the basic theory of genres and more deeply towards the special and specific rubric of "black chronicle"; the second principle was the movement from the more familiar, simpler and more easily understandable reporting on violence and related pathological phenomena towards complex, essential and most serious forms and contents as possible causes of violations of the right to privacy.<sup>3</sup>

The total sample of the research consisted of 176 different editions of daily newspapers, not counting weekend supplements and review supplements. Since the analysis was carried out in two stages, we separated the results by year: from a total of 5,136 different texts published in the first year of the research, we separated a large corpus of 899 texts (17.50% of the total content) that related to the crime chronicle.

A new sampling was carried out a year later, with the difference that the newspaper *Objektiv* was no longer there because it had stopped publishing in the meantime. We identified a total of 4,782 texts, from which we separated a corpus of 861 texts, which is 18% of the total content.

### 3. RESEARCH RESULTS AND DISCUSSION

By adding up the above quotas, we came to the data that a total of 9,918 texts were published in the specified interval, of which 1,760 were from the field of crime reporting (17.74%). In accordance with the subject of the research, we focused on the qualitative and characteristic features of genres in which the identity of the actors is revealed without public interest and their personal data is disclosed.

We isolated 412 texts that violate the privacy of the actors, as a rule, from the sphere of violence and accidents. 53 photographs of minors were also published, along with personal data that helped in their identification. We therefore focused our

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<sup>3</sup> Understanding the concept of moral *panic* implies public concern based on the feeling ("anticipation") that the number of actors of deviant behavior, the problems they present and the support they receive, represent a social danger that must be stopped. See in: Eliche Goode and Ben Yehuda: *Moral panics: Culture, Politics, and Social Construction*, Anny Rew, Sociol, 1994, 149-171.

attention on identifying motives in journalistic procedures that could point to the responsibility of journalists.

We faced two theoretical approaches in journalism, but also two judicial traditions. The former interprets that only the state and the judiciary have the norms to make such an assessment – ideally in the public interest. The latter believe that an instance that draws legitimacy from the profession would better define the specific responsibilities of journalists, while rejecting attempts by the state or the judiciary to subject them to their control, which would come at the cost of their independence. In countries where the second view dominates – throughout Scandinavia and in Anglo-Saxon countries – a system based on ethical codes and the creation of mechanisms to monitor their compliance was very successful during the second half of the 20th century. It is present in most member states of the European Union, but also in countries that belong to the so-called Western culture.

A visual representation of the characteristics of reporting on the black chronicle shows that the domestic press devotes an extremely high percentage of texts to the black chronicle.

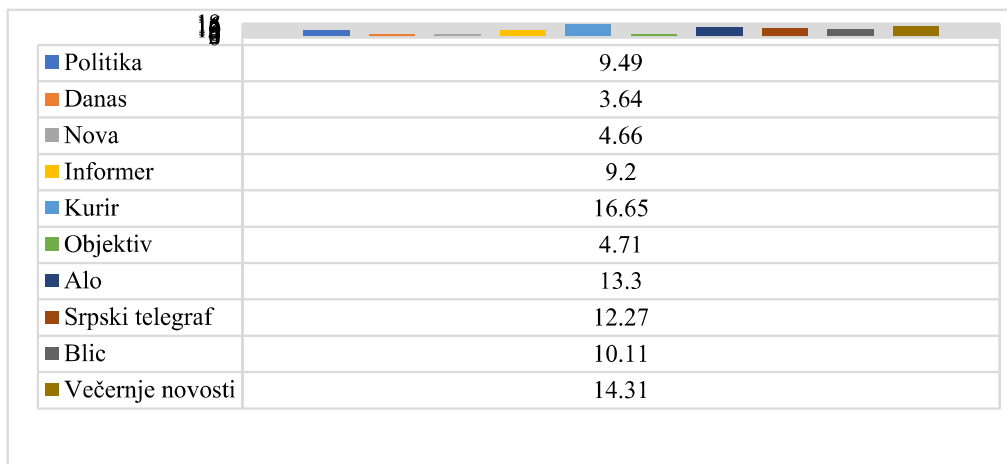


Chart 1. Share of texts from *Black chronicle* in the total number of texts in the observed dailies in percentages in the period from December 3 to 12, 2021 and 2022

If we were to apply the *mirror theory* in commenting on the results obtained, which claims that events "determine the selection of news," while journalists "merely hold up a mirror and transmit to the public a reflection of such reality," we would have

reason to be seriously concerned as a society.<sup>4</sup> Fortunately, the theory was dominated by the teachings of Herbert J. Gans, who saw news selection as a coherent system of preferences based on similar values and ethical standards. The press, through published content, shapes an audience with a specific field of interest (taste), which, in addition to class determinations, can also be made up of race, age, ethnicity, religious affiliation, place of residence, and similar influences. In addition to high culture, upper-middle culture, lower-middle culture, Gans (2008,) also distinguishes low culture and quasi-folkloric low culture, which of the above most closely matches the situation. This is especially pronounced for children and youth who, under the influence of reporting and articles on violence, lose their sensitivity to it and begin to accept it as a normal phenomenon, while one part begins to glorify crime and violence (Perić, 2017, 146-147).

#### 4. (UN)ETHICALITY OF THE BLACK CHRONICLE

In media practice, there should be no difference between the ethics of journalists and the ethics of media companies. However, the commercialization of media systems has made media owners interested exclusively in profit, while the public interest is almost marginalized. Hence the huge discrepancy between media management and journalists who, by protecting the professional code and integrity, also defend the morality of society. The mixing of news information, entertainment and sensationalism, along with the increasingly evident populist pandering to the audience, causes ethical dilemmas and calls into question the meaning of the concepts of *public welfare*<sup>5</sup> and *moral reasoning*<sup>6</sup>. The nature of ethics is based on recommendations, voluntary acceptance and respect for socially proclaimed values, as opposed to the law that implements what is socially determined and accepted. This means that ethics in some cases transcends laws, because many actions are legal, but not ethical. This is important for journalism because it often seeks publicity in a sensationalist manner, by abusing anonymous sources and confidential information

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<sup>4</sup> Croatian communicologist Stjepan Malović states that the mirror theory was valid in the 1960s, but that it began to disappear with the spread of electronic media (2007: 70).

<sup>5</sup> Joseph Pulitzer, one of the founders of the tabloid press, wrote that the freedom to publish information has certain ethical responsibilities: "Nothing short of the highest ideals, the most scrupulous desire to do right, the most precise knowledge of the problems it must face, and a sincere sense of moral responsibility will save journalism from subordination to business interests and the fulfillment of selfish interests, which are contrary to the public welfare" (Pulitzer, J. 1904: 658).

<sup>6</sup> By this term, we mean a systematically structured process of making ethical decisions, through arguments and persuasion processes based on rational professional standards of journalism.

and illegally obtained photographs (recordings), which at the end of the entire information chain turns out to be false or spun.

Compared to foreign experiences, our black chronicles are much more brutal and explicit in their descriptions, far beyond the limits of decency. Distrust in the media developed with scandals that created significant publicity through inappropriate reporting (for example, the case of the murder of a boy (13) at the cost of violating privacy and revealing his identity (*Информер*, 7.12.2022.)). An example of reporting by the same media outlet's portal the day before shows how it should have been reported (blurred photo of the face, initials of the victim, general information about the accident). However, since the number of clicks was not close to competing portals, the print edition published a full photo the next day, with all personal information and photos from the scene of the accident and the school he attended. After that, some journalists became more cautious, trying not to report information in their reports, texts or broadcasts that violate the victim's privacy.<sup>7</sup> Dale Jacquet, pointing out the moral abuses in the violation of the right to privacy, draws attention to the “slippery slope problem” in the very definition of privacy. “If journalists are allowed to investigate the health of the Secretary of State, it sets a precedent for doing the same in the case of the Secretary of Transport. If such prying into the private lives and personal circumstances of state officials is permitted, why should it not be permitted in the case of the Secretary of Transport? And why not then investigate other things, besides serious health issues, for example, sexual preferences, details of intimate family life... and anything else” (2007: 266).

By conducting similar thematic analyses, we noticed the importance of positioning crime news content in the front pages of newspapers.<sup>8</sup> In our research, 12.1 percent of the texts were found on the front pages, while the highest percentage of such texts were placed on the upper left (17.8%) or upper right (20.9%). Tabloids even separate several pages in a row, bringing them under the headings *Chronicle* or *Society*, so it can be concluded that the focus is on graphic positioning that follows the reader's eye so that more sensational topics attract more attention. In the critically oriented press, such topics are positioned in the lower half of the page, to the right or

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<sup>7</sup> Most of the world's tabloids have raised the issue of the consequences for the mental health of reporters who report on such topics, as a change in behavior was observed after returning to the newsroom - they began to drink, withdraw into themselves, could not sleep and had nightmares. The Dart Center for Journalism and Trauma at Columbia University is engaged in this area, especially with reporters who return from war zones and crisis areas. No research on this topic has ever been conducted in Serbia.

<sup>8</sup> See: Јевтовић, А.; Бајић, П. and Војиновић, М. (2022):. Black news as a segment of the media agenda in daily newspapers in Serbia, *Sociological Review*.

left towards the margins, which indirectly conveys that they are less significant. The place of placement of the text is important because it helps to frame the visual structure of the narrative and photographs, which is essential for deeper communication with the reader.

The "Rules on the Protection of Human Rights in the Field of Providing Media Services", which was adopted as a by-law by the Regulatory Body for Electronic Media (REM), insists that tragic events must be reported without sensationalism and with respect for the right to privacy and dignity of victims, their relatives or other persons close to them, and it is also prohibited to exert pressure on them to obtain statements for the media (Art. 19).<sup>9</sup> Respect for the right to personal reputation is a basic human, but also an ethical right. *Večernje Novosti* 9.12.2022 on the front page, they publish a "horrifying confession" from the father of a boy who, according to his claim, was "raped at school." The text provides numerous identifying details, from the names of the parents, the school the victim attends, and the place of residence to a statement from the principal of the institution, which reveals the identity. By fueling feelings of parental concern and uncertainty, by inserting unreliable details to make the story more believable, the readership of the text increases. There is no fact-checking from multiple sources, and the very next day the same newspaper publishes: "Investigation into alleged abuse in Niš", from which we learn that "a psychiatrist determines whether the student was raped"?

The media themselves become actors in the race for sensation, circulation and profit, reporting on violence with stereotyped codes in line with the expectations of the audience. Death sells best on newsstands, and the more intricate and unbelievable the narrative, the more attractive the story. In the analyzed text, *Kurir* uses the phrase "MADNESS", colored red (sublimely associated with blood), to reinforce the narrative about the mass murderer with the claim about the attempted murder of his "birth mother". The entire female side of the family is imperceptibly drawn into the content, so that in addition to the murdered girl, we read about her grandmother and aunt, but also about the relatives of the murdered family.

Tabloid journalism does not apply the procedure of verifying the accuracy of the stated data, constructing an accusation based on short media statements of dubious credibility. Researchers of changes in public perceptions observe how "between

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<sup>9</sup> „Можемо прихватити то да сукоб између потребе јавности за тачним информацијама и жеље акционара за профитом није неизбежан. И жеља да се заради пристојан доходак и одлука да се прекине истраживање које је доспело у ћорсокак могу бити примерени; морална питања се јављају када се то двоје налазе у односу узрока и последице,“ пишу Cristians, Fackler, Rostoll and McKee: *Media Ethics*, 2001: 35.

objective data and subjective impressions, mass media spread as intermediaries in the interpretation of reality, while the role of the audience is also transformed, which increasingly remains a passive object of other people's influence" (Перић, Јевтовић, 2023: 248). The lines between fact and fiction are skillfully blurred, the entire claim is based on an unconfirmed source ("allegedly"), but by mystifying the entire event and reminding us of the tragic anniversary, the victims' emotions come to the fore.

The analysis of the above examples shows the existence of genre clichés: "The media has a fairly widely adopted practice of taking the position that this is a difficult to understand tragedy that could not have been predicted, even when, completely paradoxically, it simultaneously states the existence of domestic violence for many years, the victim's repeated appeal to institutions due to domestic violence, etc. This media search for an immediate motive, within the framework of what immediately preceded the murder and to which the importance of the main, "crowning" cause of femicide is attributed, speaks most of the media's continuously existing misunderstanding of the problem of gender-based violence and its culmination in the form of femicide" (Мршевић, 2015: 17). Often, crime reporters forget the basics of their profession, becoming detectives who search for murderers (not suspects), "without the slightest shame or scruple."<sup>10</sup>

The newspaper *Blic* on December 5, 2022, on page 17, gives significant space to an article about a man who beat up a shop assistant at a market. The source of the information is social networks, but the author is not cited anywhere, just as the victim's photos are taken from a close family member, but there is no information in the text. According to the Code, reporting on events involving pain and shock should be in a way that expresses compassion and discretion, and as we can see, the text that follows does not even remotely respect this.

The dominance of the sensationalist-rural cultural pattern in the print media in Serbia is largely a consequence of commercialization, since media owners are interested in attracting as large an audience as possible and thus gaining powerful advertisers. Douglas Kellner is of a similar opinion, who, analyzing the phenomenon of media culture, believes that "the production of culture for profit means that the leaders of this industry strive to produce items that will be popular, that will sell well, or, in the case of radio and television, attract the largest possible audience." In many cases, this means creating a product with the lowest common denominator, which will

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<sup>10</sup>. More in: *In the public interest*, Handbook for journalists, editors and journalism students on the most frequently violated provisions of the Journalists' Code of Serbia, Press Council, Ministry of Culture and Information of the Republic of Serbia, Belgrade, 2019.

not repel a wide audience and which will attract the maximum number of consumers” (Kelner, 2004:27).

On December 9, 2021, *Kypup* published a photo of a 16-year-old girl killed in a traffic accident across its entire page, revealing her identity as well as information about other actors in the tragic event. The source of data is the *Instagram 192* page, which deals exclusively with black chronicle and which is often used to download content from other portals and media. It ignores the fact that the *Serbian Journalists' Code*, in Chapter VII (Right to Privacy), states: "when reporting on accidents and criminal acts, it is not permitted to publish the names and photographs of victims and perpetrators that clearly identify them. Also, it is not permitted to publish any data that could indirectly reveal the identity of either the victim or the perpetrator, before the competent authority officially announces it." (Article 1, point 1, page 23). By revealing the details of “brutal scenes” – bruises, smashed heads, spilled blood, destroyed cars, used knives and guns – reporters send the message that victims are powerless, which encourages and incites perpetrators to commit new crimes. The law is clear – such information may not be published without the consent of a minor. The *Press Council's* monitors confirm our observation, assessing that “the media no longer shy away from disturbing content, and thus also report details of crimes, which is not in the public interest at all.”<sup>11</sup> It is also important to note the visual impact of tabloids, because by forcing yellow, red, and black backgrounds, they sublimely stimulate the audience's attention.<sup>12</sup>

Furthermore, we turn to another important feature of reporting in cases of violation of the right to privacy of actors. The emphasis is on the simultaneous glamorization and simplification of all content, to the detriment of an analytical approach. In the sphere of crime, this change has profound consequences: “A realistic presentation of crime would imply the media’s reliance on facts, more precisely, a presentation of the structure and trends of crime according to official statistics. Consequently, individual forms of crime should be represented in the media in proportion to their share in the overall structure of crime. However, the media distort crime by selectively reporting on individual forms of crime, solely on the basis of their commercial importance.” (Kesić, Dželetović & Tomić, 2020, str. 1424).

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<sup>11</sup> Press Council, Results of the work of the Complaints Commission and monitoring of compliance with the Journalists' Code in daily newspapers from October 1, 2022 to January 31, 2023. Accessed 21.3.2026.

<sup>12</sup> Yellow and red are warm colors that encourage feelings of excitement, while black creates a contrast that is associated with evil and death. In the research sample, almost all texts about murders, accidents, or the death of celebrities had a dark background or were illustrated with black and white photography..

Under the disguise of commercialization, collective victimization can appear as a danger to an entire category of the population. For example, the robbery and murder of a retired couple in Novi Sad causes fear and paranoia in a number of similar lonely couples, who identify with the victims. Self-pity, pain, anger, egocentrism, cynicism, fatalism... are some of the feelings that are easily mediated by the media, creating an atmosphere of fear and hopelessness.

The Serbian Journalists' Code has foreseen such situations, expecting journalists to respect the privacy, dignity and integrity of the people they write about, especially when it comes to sensitive groups, especially children. The most important professional document further specifies: "Even if the competent state authorities publish data that falls within the domain of the privacy of the perpetrator or victim, the media must not transmit that information. The mistake of state authorities does not imply "permission" to violate the ethical principles of the profession."

## 5. CONCLUSION

The research results we have come up with are comparable to similar works that have analyzed the treatment of the right to privacy in the Serbian press (see: Клеут, Продановић, 2022). Editorial policy is biased towards tabloid-sensationalist discourse, with a significantly higher frequency of publication on portals, although the frequencies in the press are also significant (Информер, Вечерње новости, Курир и Ало). The thematic focus is on events and phenomena that we have reduced to the sphere of violence, crime and accidents. It is interesting that the right to privacy is violated regardless of the status of the actors in terms of public recognition.

The evident crisis of the Serbian daily press confirms the need for a radically different model of its organization. In the era of commercial pressures, clickstreams and algorithms, the solution lies in the production of quality information exempt from market law and political constraints, both in the digital and printed spheres. The normative framework that regulates the right to privacy of citizens is good (the Law on the Protection of Personal Data, the Law on Public Information and the Media, journalistic ethical standards on the protection of privacy and reporting on sensitive social groups...), but the problem lies in their insufficiently efficient implementation. We have also noticed a lack of permanent education of the public about the right to privacy, but what is more important for the wider community - the lack of more active prevention of all types of social deformities. This means that in Serbian journalism

there is a conflict between the role of journalists to protect the public interest and engagement that would increase the owner's income.

Pictures of corpses on the front pages, revealing the identities of victims of violence, mobbing, and rape are some examples of the erosion of the dignity of the victim, which the media should protect. Manipulation of statements "from confidential sources", revealing information about victims while the investigation is ongoing, revealing details about the lives of their families, are just some of the examples of how unprofessional behavior by journalists can be the cause of human rights violations, because by not respecting the presumption of innocence, the journalist makes it difficult or impossible for the impartiality of the court's work. In the race for ratings, selected, processed, but also constructed stories, the media seem to be trying to break down every possible taboo and social norm. This has, admittedly, been present in many spheres of life since the end of the last century and the beginning of this century (Томић, Перић, 2025, 334-335), but this does not give the media and journalists the right to insist on it.

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## „ЦРНА ХРОНИКА“ И КРШЕЊЕ ПРАВА НА ПРИВАТНОСТ У МЕДИЈСКОМ ИЗВЕШТАВАЊУ

### Сажетак

Аутори разматрају сложени однос међуутицања медија и криминалитета, посебно анализирајући статус рубрике „црна хроника“ и кршења права на приватност у новинарском извештавању. Основно полазиште у раду је да медији форсирањем сензационалистичко-таблоидних наслова и фотографија актера различитих кримогених и девијантних појава у трци за рејтинзима и кликстримовима често крше правне норме и професионалне кодексе. Публиковање непотребних детаља о начинима извршења кривичног дела не доприноси квалитетнијем извештавању, нити заштити јавног интереса, али производи дубоку патњу жртвама и њиховим породицама, повређујући им достојанство и наносећи додатну бол. Резултати анализе показују да је српска штампа преокупирана насилничким садржајима, циљано одабраним и наративно поједностављеним како би запањила и шокирала читаоце. Цурење и манипулисање изјавама из поверљивих извора, изношење података док је истрага у току, откривање детаља из живота чланова породица жртва, представљају неке од примера како непрофесионално понашање новинара може бити разлог кршења људских права, јер не поштујући претпоставку невиности новинар/ка отежава или онемогућава непристрасност рада судова. Промена жанровске парадигме видљива је и у популаризацији некрофилног новинарства, које продајући слике смрти, патњи и туге родбине и блиских пријатеља, зарад профита гази њихову приватност.

**Кључне речи:** „црна хроника“, насиље, извештавање, сензационализам, право на приватност.

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