



# ARTISTIC FREEDOM AND CENSORSHIP IN OTT - A COMPARATIVE STUDY

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## ABSTRACT

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Article 19 (1)(a) has widened its scope for artistic expression of thoughts through media like films, web series, documentaries, coverage etc.,. The examples are the new Tanishq Advertisement, the Padmavati column, or even the capture of a few writers and understudy activists are cases that are new in everybody's memory. In its many structures, Censorship appears to have multiplied further, effectively by individuals or effectively, by political foundations, into the existence of Indian residents. We see a whirlwind of tweets calling content makers 'hostile to the public', 'rebellious', or even 'enemies of India.' The main aim of the study is to analyse the impact of censorship over artistic freedom of every individual. The Research method followed here is empirical research. A total of 200 samples have been taken out of which is taken through a convenient sampling method. The Data are collected through a questionnaire. The sample frame from where the data were collected in public places of Chennai. The independent variables taken here are age, gender, educational qualification, occupation and marital status. The dependent variables are censorship policies that suppress the artistic freedom of expression, outcomes of limiting them, sarcastic expression of political contents that are offending rather than criticising, creative depiction of political issues caused by political pressure and censorship prevent the exposure

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of reality to the public. The statistical tool employed here is percentage analysis. The primary sources are taken from the general public in the form of survey methods. The information was collected from secondary sources from journals, articles, books and reports of the presidency and non-governmental organisations. From this study, it is found that most of the respondents strongly believe that censorship policies are suppressing the artistic freedom of expression which are exercised through movies and related arts. It is the beauty of an art, it has the power to change and reform society by spotlighting social and political issues.

**KEYWORDS:** Article 19(1)(a), artistic freedom, censorship, OTT, media, audiences

## INTRODUCTION

Article 19 (1) of the Indian Constitution safeguards generally residents' right to speak freely and articulation and the opportunity to gather serenely and without arms, structure affiliations or associations, and move openly all through India's region. The Fundamental Rights subcommittee in the Constituent Assembly concurred that the right to speak freely of discourse is significant yet contemplated the degree to which individual opportunity could be permitted to be forfeited to guarantee the State's wellbeing and security. Article 19 (1)(a) has widened its scope for artistic expression of thoughts through media like films, web series, documentaries, coverage etc.,

In a few states, FIRs were as of late enrolled against the producers and entertainers of Tandav, Amazon Prime Video's most recent political show series. This was following grievances against the improper portrayal of the UP Police Personnel and the person assuming the part of Prime Minister in the show. This is one of the instances of shock against content in the media. Practicing the right to speak freely of discourse has become troublesome. The examples of the new Tanishq Advertisement, the Padmavati column, or even the capture of a few writers and understudy activists are cases that are new in everybody's memory. In its many structures, Censorship appears to have multiplied further, effectively by individuals or effectively, by political foundations, into the existence of Indian residents. We see a whirlwind of tweets calling content makers 'hostile to the public', 'rebellious', or even 'enemies of India.'

The boom of OTT during pandemic has paved a way for the cinematographers to make their movies and series more expressive than they normally film. This is because OTT is a self regulating medium where we can release the films and web series without any restrictions to our thirst to express our views and opinions in an artistic way. As per a survey by YouGov, 57% of people (1005, approximately.), support partial censorship for online streaming. The judgement passed by the Hon'ble Kerala High Court is a landmark judgment as it recognizes and values artistic freedom of the filmmaker in the world where cuss words are heard all around the city, used loosely by people in general and it is not that people learn such abuses only through the film. "Nobody can dictate a filmmaker to use only decent language in his film and it is his artistic discretion to choose the language within the reasonable restrictions as provided in Article 19(2)". This judgement re-establishes the principle that

use of foul language and/or presence of obscenity will not mandatorily lead to restriction on public exhibition of the film as long as the same is used in the context of the film and each film has to be viewed in its entirety to understand this context. It can be said, this case recognizes that censorship requirements are less for OTT Platforms possibly due to the very nature of this medium itself whereby content can be viewed only by the subscribers. The main **aim of the study** is to analyse the impact of censorship over artistic freedom of every individual.

## OBJECTIVES

1. To study the impact of censorship on artistic freedom
2. To know the outcomes of regulating contents in OTT
3. To measure the political influence over censorship
4. To analyse the agreeability towards exposure of reality through film, series etc in OTT

## REVIEW OF LITERATURE

Artists have created art since the beginning of civilization which tested society's approved models of decency and has provided society with a forum to respond to the controversial art with unfavorable and severe judgments. The ethical debates inside and around art, including issues of government support and financing, obscenity and religious desecration, and free discourse and censorship, which have turned out to be both fiery and troublesome. As Bill Kenworthy rightly notes, "In free societies, artists may produce any work that their talent, imagination, and means can support, whether it is controversial or not." (**Eastman 2022**) This article aims to reconstruct a Millian argument for protecting a broad artistic freedom, as well as to delineate the exceptional cases in which censorship of works of art might be justified. Mill's *On Liberty* offers two lines of reasoning that might be used to defend the widest possible artistic freedom. But this might allow for censoring the exhibition or publication of artworks that constitute "offences against decency." While this Millian doctrine on artistic freedom provides guidelines for coping with difficult cases in arts management, its limitations highlight the peculiarities of the arts and literature in relation to freedom and censorship. (**Cejudo 2021**) A kind of government-supported censorship of the arts targets not the expressive content of any particular artwork but instead seeks to suppress the activity of a group of people based on some feature of the group's human identity such as race, gender or class. Using examples from the history of the development of black music in the United States that followed from the legal oppression of slavery and from evidence of changes in the Punjabi theatre in Pakistan following state-sanctioned suppressions of women this paper demonstrates that human-identity-related arts censorship can actually serve to spur and enhance, rather than suppress, artistic innovation. (**Bresnahan 2013**). Through an examination of the experiences of political cartoonists and film-makers, this study maps mechanisms by which political censorship is exercised on creative artists in Sri Lanka. It also examines informal censorship, ranging from friendly collegial censorship to outright physical attacks from unidentifiable members of the public. The study concludes with a reflection on the consequences of a long-standing culture of censorship and self-censorship on historicity and the future of free expression in artistic communities. (**De Silva 2017**) The purpose of this contribution is to evaluate the jurisprudence of the European Court of Human Rights (ECtHR) in freedom

of artistic expression cases dealing with visual and performing arts. The reasons for this particular evaluation are salient to the fact that the ECtHR has consistently provided a lesser level of protection to artistic expression than to political expression. The aim of this article is to challenge the approach of the Court to the freedom of artistic expression in relation to visual and performing arts. **(Djajić and Lazić 2021)** The starting point for the legal protection of freedom of expression used to be free political speech or freedom of the press; today there is a large variety of a virtually infinite number of forms of expression that benefit of this protection. This paper is trying to understate the complex relationship established between art as a form of expression and freedom in contemporary (post-modern) societies, in the context of art's aspiration towards absolute and freedom's impossibility to be absolute. **(Carmilly 1986)** Those who think of the law as purely objective will desire the courts to either forbid all governmental interference with art, or to themselves abstain from interfering with political decisions on art. But these approaches place legal purity above reality, and make the impossible attempt to divorce law from its social context. The problem of relativism that inheres in the balance between artistic merit and offensiveness in fact exists in every legal controversy. **(Dąbrowski 2022)** The necessary public respect for our courts is unlikely to be undermined by a cautious display of good judgment, even if the judgment is inherently subjective and involves art causing offense to elements of our society. **(Nicola 2014)** This article highlights recent trends in the music industry, practices and emerging issues in the region impacting the enjoyment of fundamental freedoms, in particular the rights of freedom of expression, assembly and access to information with a focus on the situation in Uganda's music industry. The article presents original research of the law and practices that have had a significant impact on the exercise of freedom of expression, media freedom, assembly and access to information in the context of music. **(Sorabji 2021)** It expands the definition of censorship beyond explicit bans and suppressions of artworks by the state, as such bans have become technically speaking difficult to enforce and somewhat unnecessary. Instead, it highlights processes of (partial) silencing, including incentives for self-censorship and delegitimization as well as modes of foreclosure that authoritatively frame the production and reception of art. **(Karaca 2021)** This article looks at the controversy surrounding these policies from the property rights perspective focusing on the role which property rights play in securing freedom of expression. By recognising the owners' right to control the legitimately owned property, I conclude that social media are not engaged in "censorship" they merely exercise property rights. **(Shokrofy and El Shokrofy 2022)** Self-censorship of information, defined as an act of intentionally and voluntarily withholding information from others in the absence of formal obstacles, serves as an obstacle to the proper functioning of a democratic society, because it prevents free access to information, freedom of expression, and the flow of information. It is of key importance in societies, as it blocks information that may shed new light on various societal issues **(Bar-Tal 2017)** The purpose of this study is to determine the relationship between art and politics. The study was carried out as a case study approach and realized with seven volunteer participants who have ideas about both art and politics. Data was gathered with a semi-structured interview form. Content analysis was used to analyze the data. At the end of the study, it was determined that art contributes to politics in different areas such as critical thinking, aesthetic, directing societies, providing peace and order. **(Demirel and Altintas 2012)** This article reveals the shortcomings of a moralistic approach to obscenity. Over the course of the 20th century and the early years of the 21st, the law has undergone notable changes, some inspired by

comparative law developments around the world and some unique to the Indian context. Through a thematic arrangement of case law, this paper attempts to throw light on the Indian judiciary's quest to gauge obscenity and penalize it (**Bhagabati 2019**) OTT Platforms & Digital Media. Cyber security is also an important feature in the digital media without which this platform cannot exist. There are various issues on OTT platform, one of which is censorship to the programs which have to be resolved. OTT platforms are in trending, which has made its space in the world of theatre, cinema and multiplexes. This book provides a clear understanding of some areas covered by the OTT Platforms, Digital Media and cyber security. It provides perspectives on what OTT Platform and Digital Media is, where it comes from, what are its uses, effect on Education, Emergence of OTT Platforms and Digital Media and rules of Cyber Security and where OTT Platforms and Digital Media is going to. (**Chaudhuri, n.d.**) This study will analyse the different types of OTT platform censorship around the world and find out how censorship has been conducted in different countries. This censorship regulation will be compared to Indian regulation of OTT platforms. The study will proceed through quantitative analysis (**Agrawal and Shankar, n.d.**). This paper examines the need to regulate the content of Over-the-Top (OTT) platforms in India and the initiatives taken by the OTT platforms and the Government to control the content. Surveys also show that the viewers are worried about the explicit and adult material on OTT channels, and thus this research finds its significance. This paper employs a comparative analytical study of the data collected about the censorship and control of OTT channels. The various options suggested by the different scholars were evaluated. It is concluded that the moderate combination of legal regulation and self-regulation would deliver positive results in regulating the OTT content. For the minors, it helps in reducing the possibility of sensitivity to adult material (**Sridhar 2019**) Artistic freedom of expression is guaranteed under the 1995 Constitution of the Republic of Uganda and other international instruments. This paper examines its application in all forms of art including paintings, music, poetry, novels, and plays. The paper examines the different legislation used in the restriction of artistic freedom of expression. It argues that these restrictions are contrary to the guarantees of freedom of expression provided in the Constitution and in various regional and international instruments (**Kakungulu-Mayambala, Solomon, and Makmot 2019**) This article reviews the basic elements in John Stuart thought on freedom of expression, public opinion and the role of journalism in a democratic society, ideas bringing together and consolidating a tradition which began in the seventeenth century and continues through to the present day (**Pand et al. 2021**) This study analyses the video content watching habits of the youth and try to find out the changes in television and cinema watching trends in youth. This study is based on a survey method to know the video content watching habits of youths through online platforms. Study reveals that Hotstar, Netflix and Jio are the major players in the Indian OTT service market. Indian audiences use these applications without paying any money. Most of the viewers watch content through these applications for up to 2 hours daily (**Samriti and Sharma, n.d.**) The objective of this research is to find out whether over-the-top channels had created an impact on the urban population of Guwahati, Assam in comparison to other film viewing channels and theatres. This study tries to investigate if OTT has taken over the films on the basis of cost, content, characterization, and accessibility catered to its respective audience in the city. Many viewers are against the idea of censorship in Ott which is considered to be one of the major reasons for its increased

viewership. In this research, the researcher tries to find out whether the preferences of the viewers are diverting towards OTT content or it remains with commercial cinema released in theatres (**Pand et al. 2021.**)

## **METHODOLOGY**

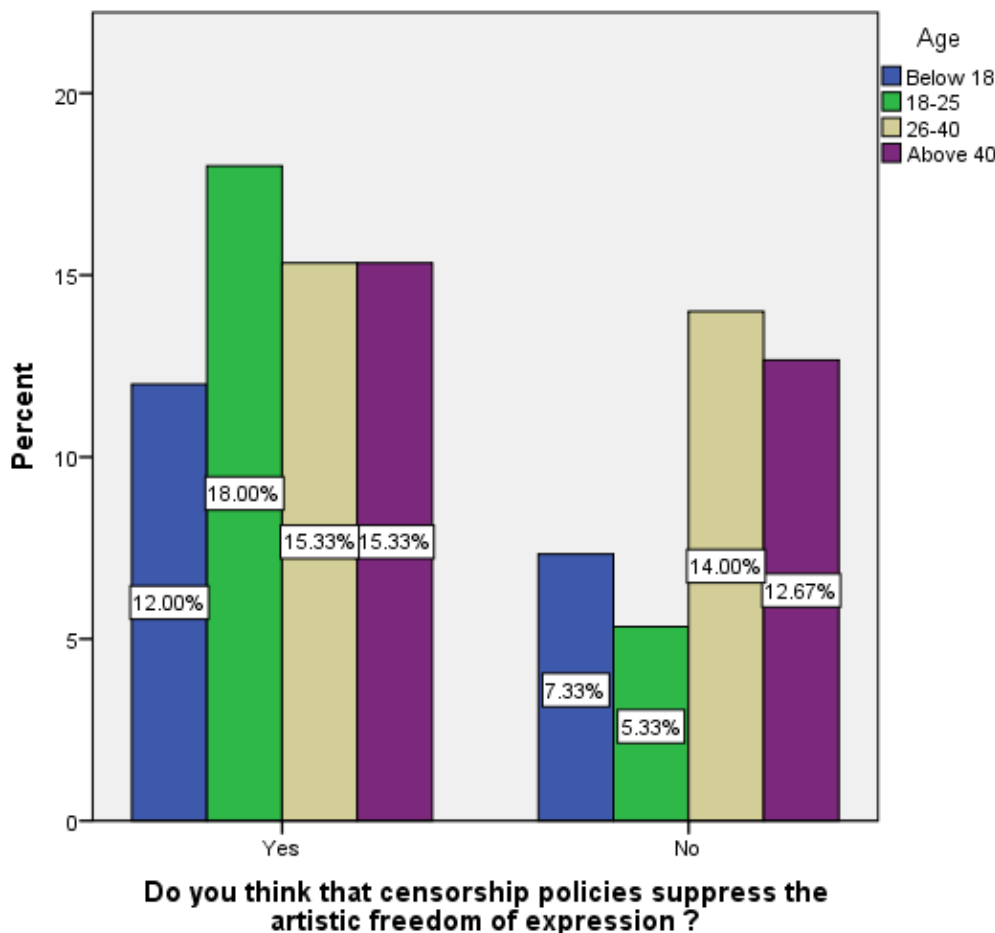
The Research method followed here is empirical research. A total of 200 samples have been taken out of which is taken through a convenient sampling method. The Data are collected through a questionnaire. The sample frame from where the data were collected in public places, Chennai. The independent variables taken here are age, gender, educational qualification, occupation and marital status. The dependent variables are censorship policies that suppress the artistic freedom of expression, outcomes of limiting them, sarcastic expression of political contents that are offending rather than criticising, creative depiction of political issues caused by political pressure and censorship prevent the exposure of reality to the public. The statistical tool employed here is percentage analysis. The primary sources are taken from the general public in the form of survey methods. The information was collected from secondary sources from journals, articles, books and reports of the presidency and non-governmental organisations.

- Research method : Empirical research
- Sampling method : Convenient sampling method
- Sample size : 200 samples
- Statistical tool : Graphical representation
- Data collection procedure : Primary data collected through questionnaires and secondary data collected from articles, journals and statutes



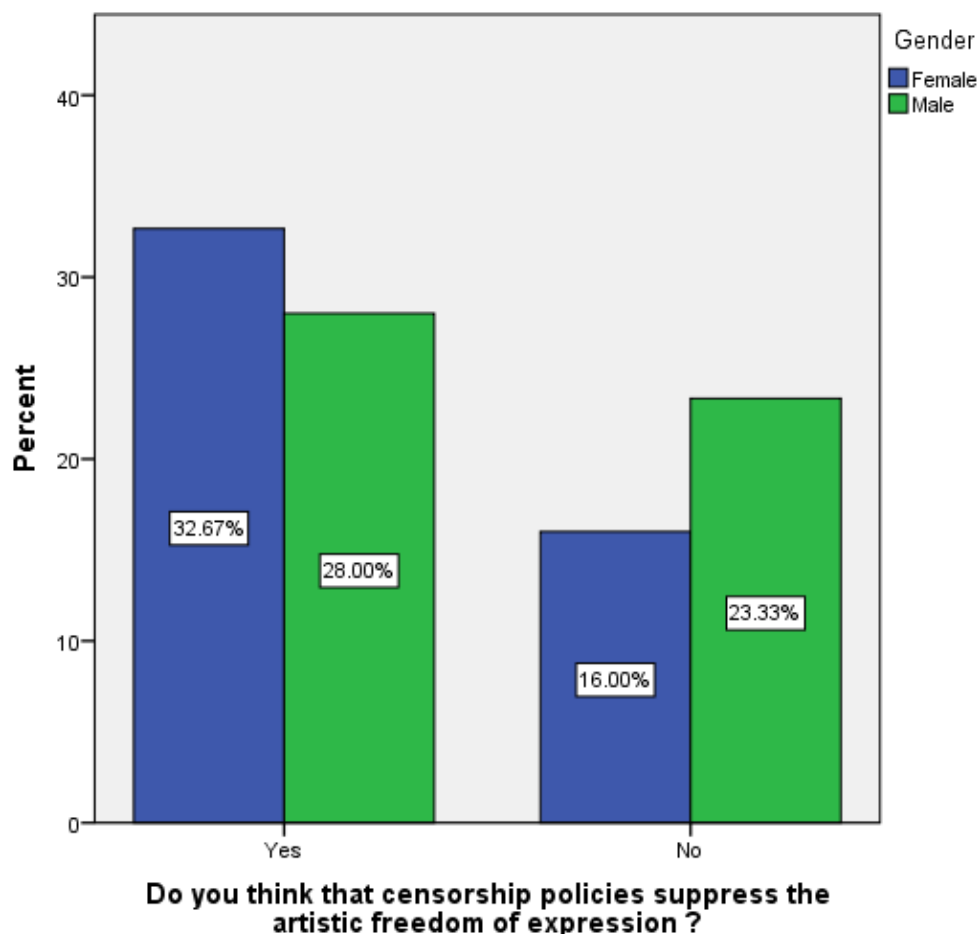
**ANALYSIS AND INTERPRETATION**

**Figure 1**



**LEGEND:** The figure 1 shows the distribution of responses to censorship policies suppress the artistic freedom of expression correlated with age of the respondents

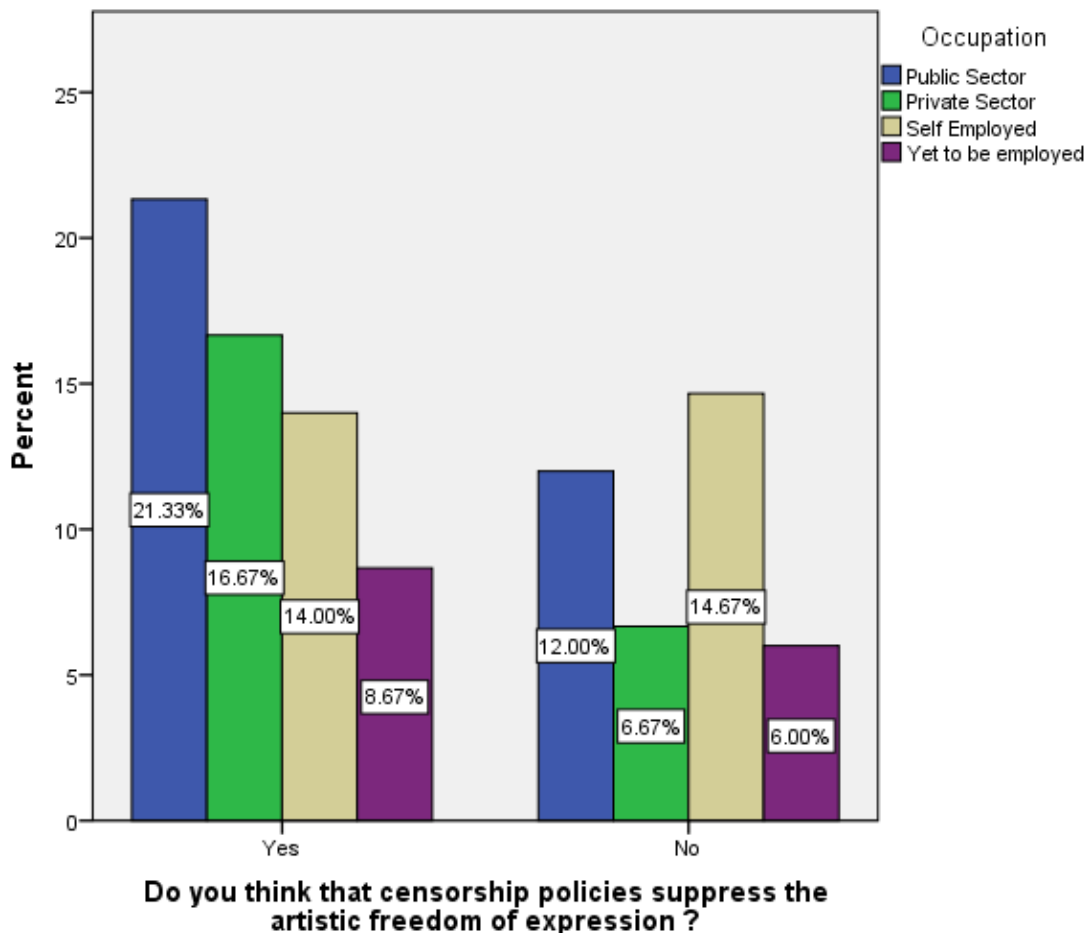
**RESULT:** From the above shown figure 1, majority of the respondents believe that censorship policies suppresses the artistic freedom of an individual

**Figure 2**

**LEGEND:** The figure 2 shows the distribution of responses to censorship policies suppress the artistic freedom of expression correlated with gender of the respondents

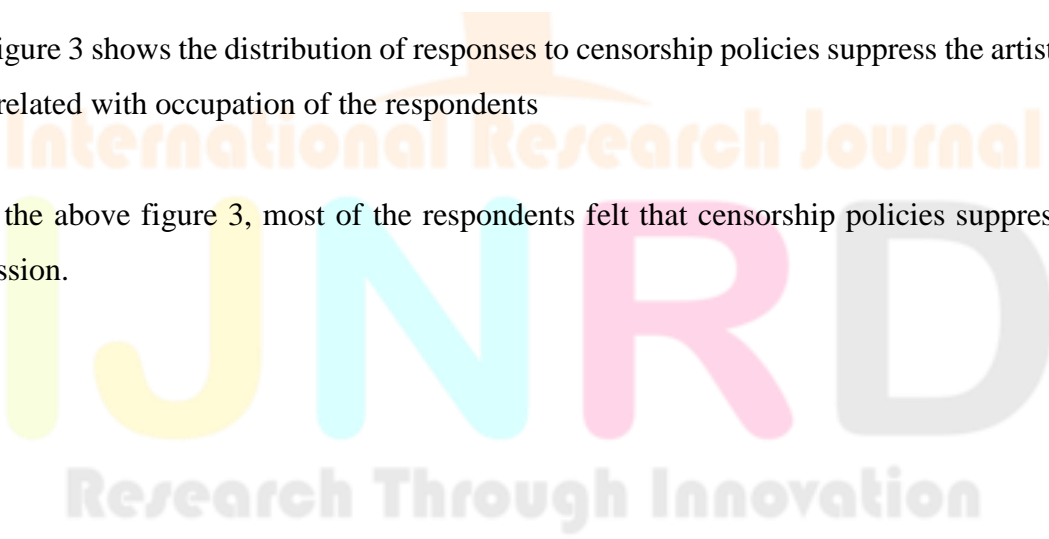
**RESULT:** From the above figure it is shown that the most of the respondents believe that censorship policies suppresses the artistic freedom of expression

**Figure 3**

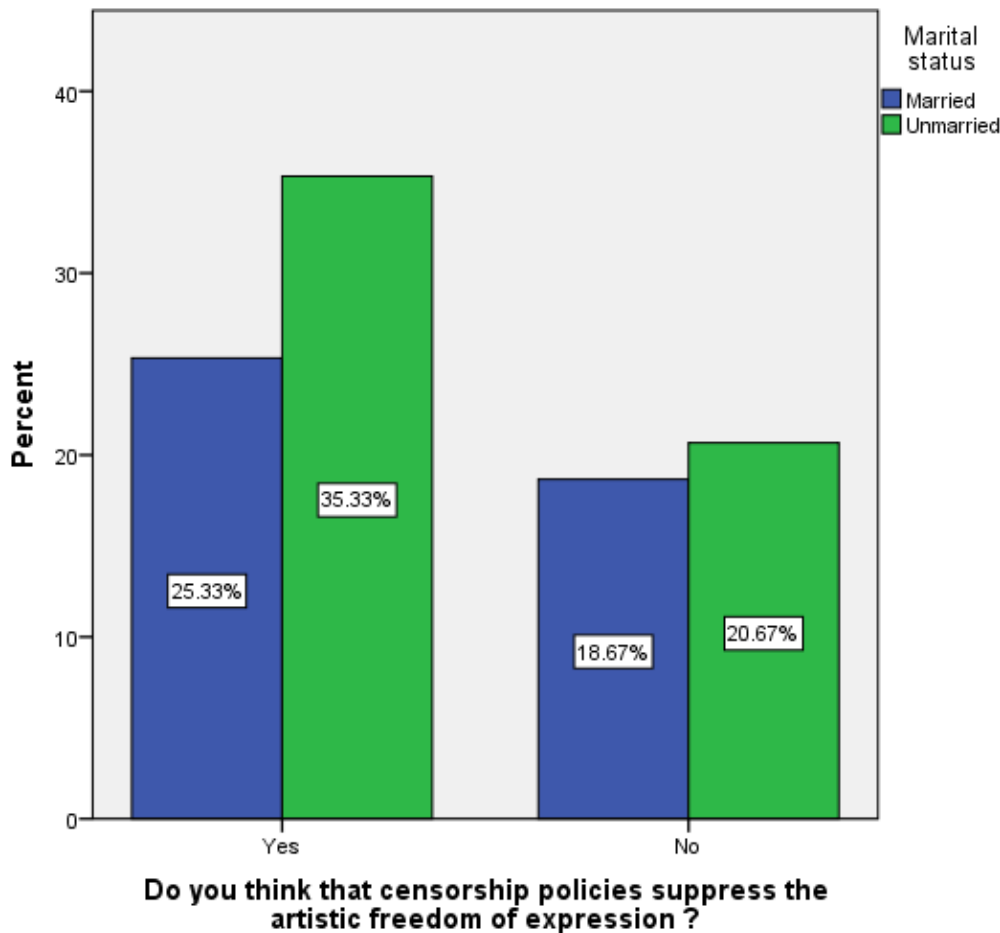


**LEGEND:** The figure 3 shows the distribution of responses to censorship policies suppress the artistic freedom of expression correlated with occupation of the respondents

**RESULT:** From the above figure 3, most of the respondents felt that censorship policies suppresses artistic freedom of expression.



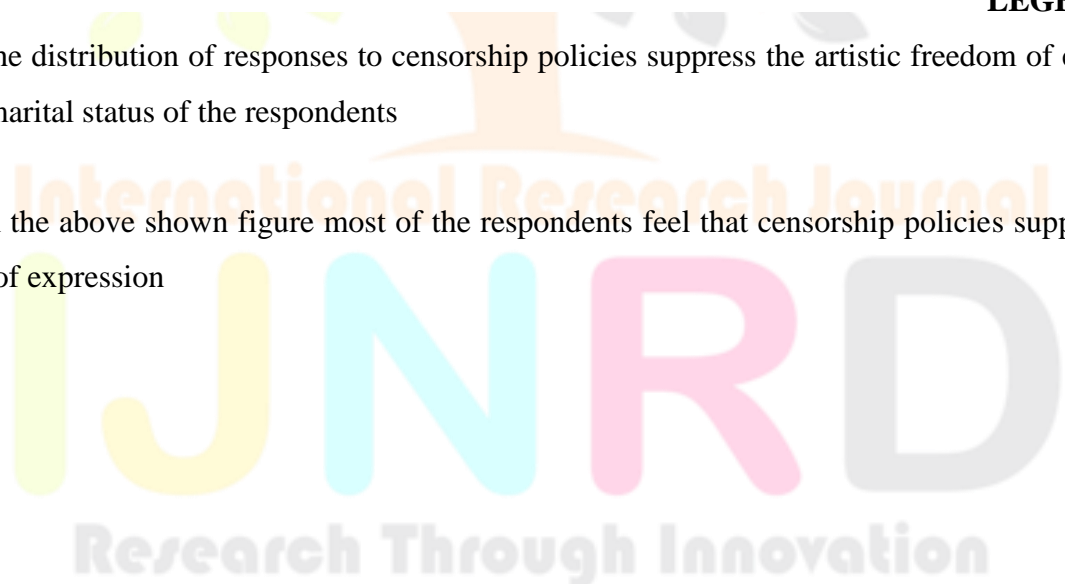
**Figure 4**



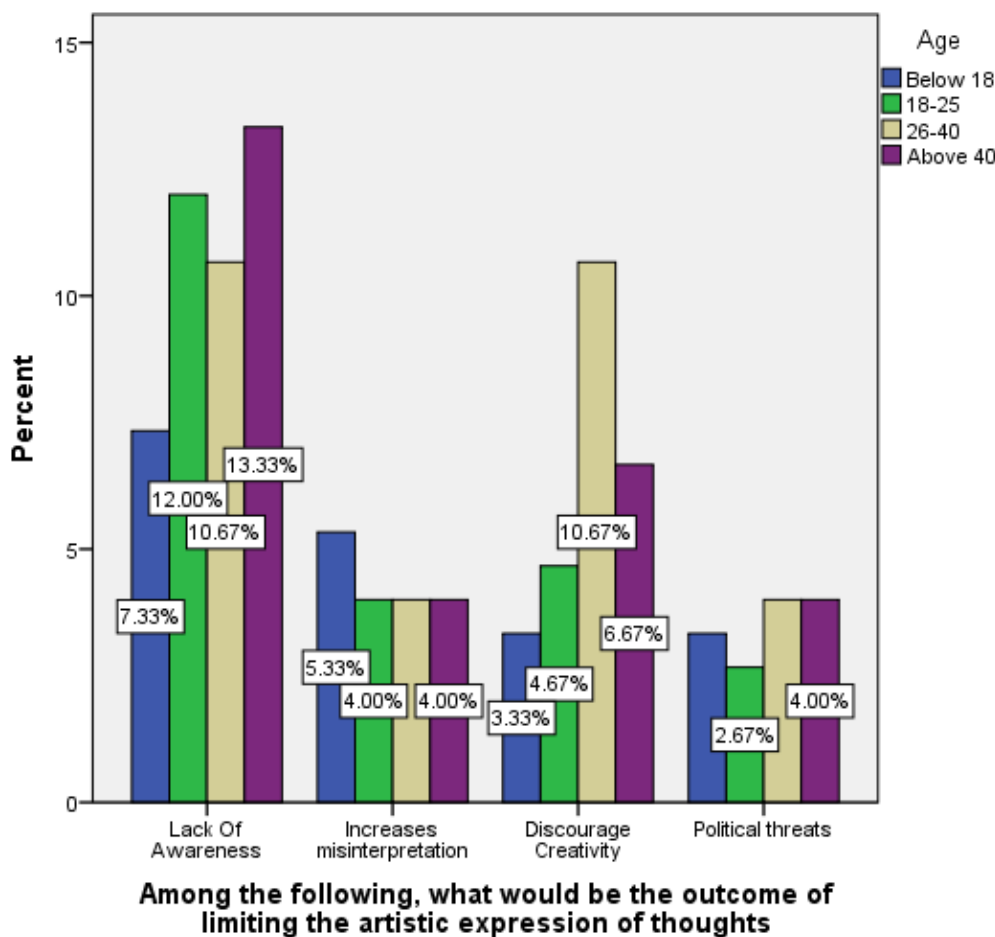
**LEGEND:** The

figure 4 shows the distribution of responses to censorship policies suppress the artistic freedom of expression correlated with marital status of the respondents

**RESULT:** From the above shown figure most of the respondents feel that censorship policies suppresses the artistic freedom of expression

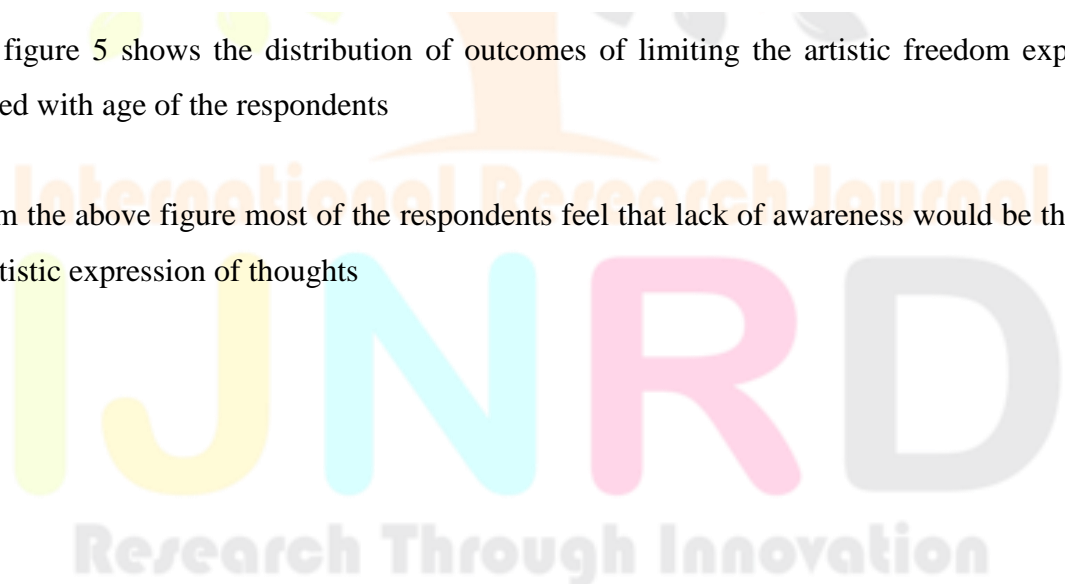


**Figure 5**

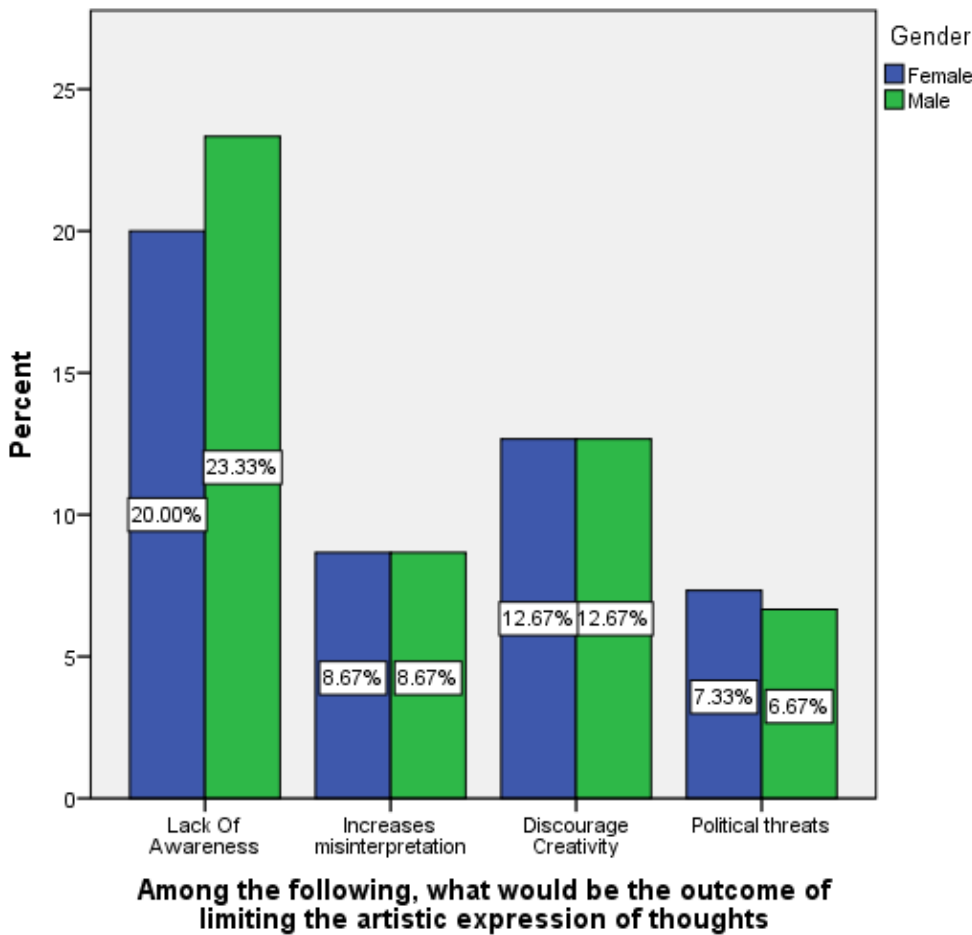


**LEGEND:** The figure 5 shows the distribution of outcomes of limiting the artistic freedom expression of thoughts correlated with age of the respondents

**RESULTS:** From the above figure most of the respondents feel that lack of awareness would be the outcome of limiting the artistic expression of thoughts



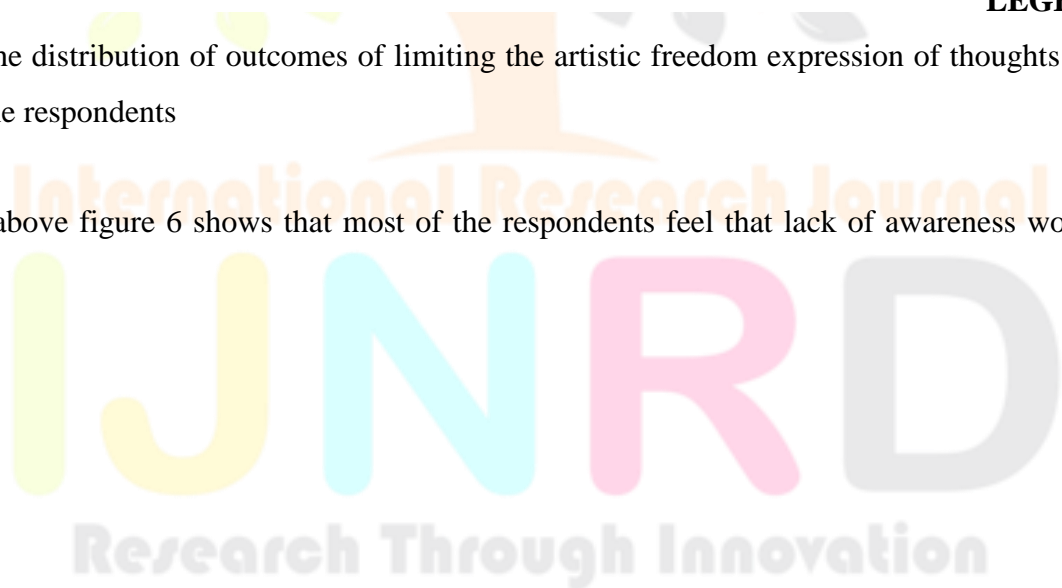
**Figure 6**



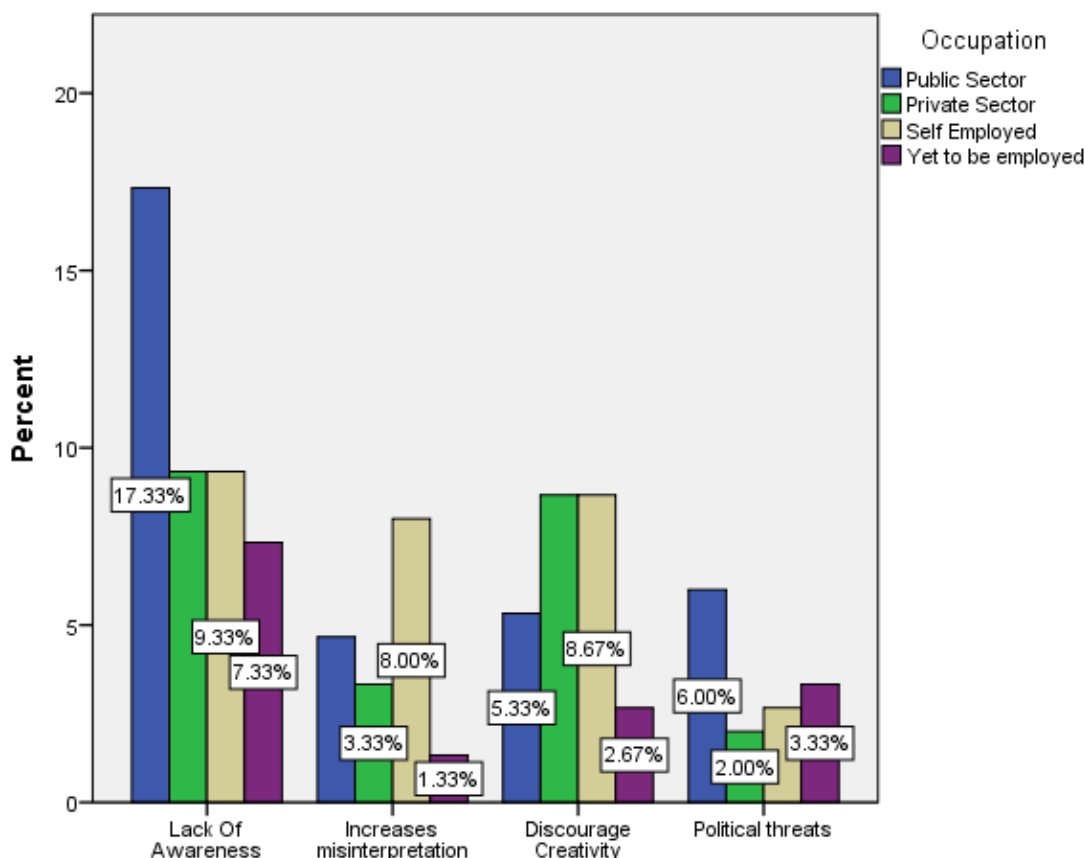
**LEGEND:** The

figure 6 shows the distribution of outcomes of limiting the artistic freedom expression of thoughts correlated with gender of the respondents

**RESULT:** The above figure 6 shows that most of the respondents feel that lack of awareness would be the outcome



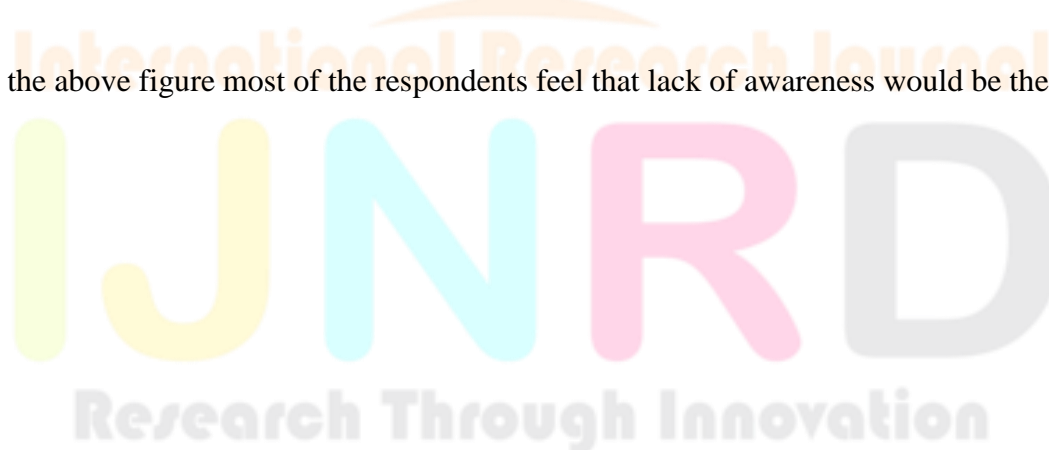
**Figure 7**



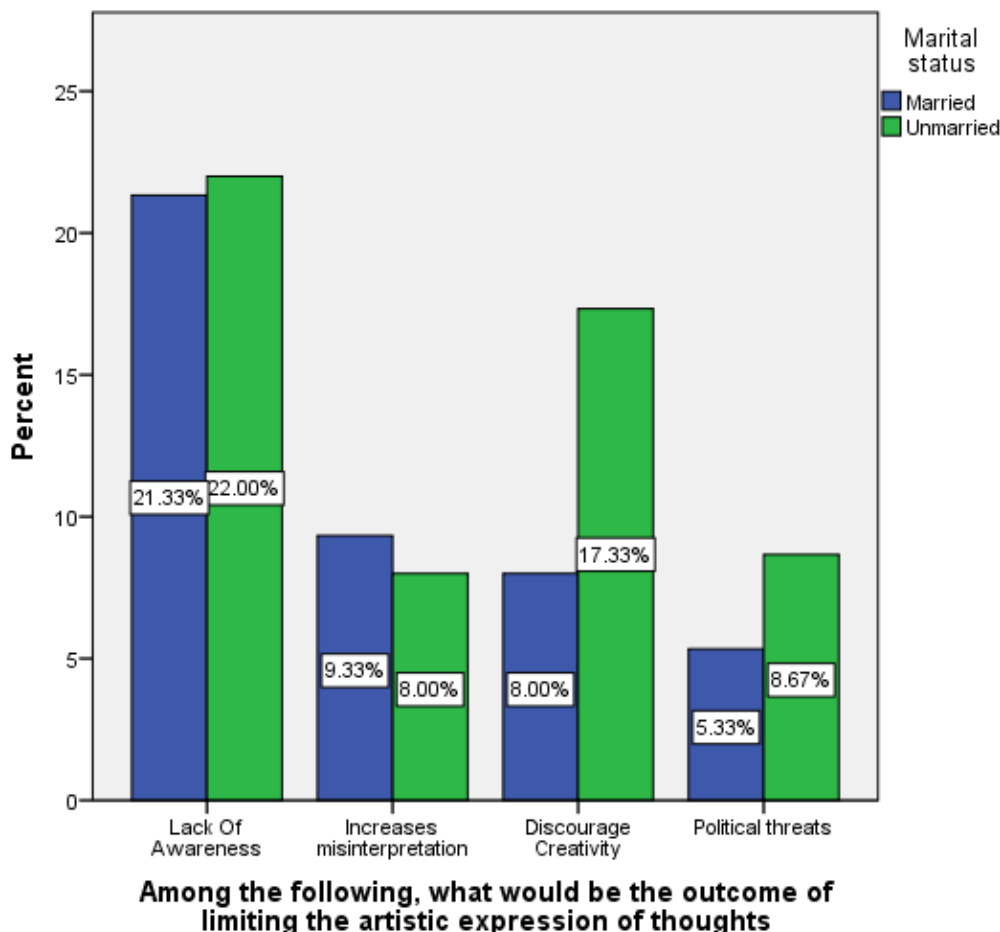
**Among the following, what would be the outcome of limiting the artistic expression of thoughts**

**LEGEND:** The figure 7 shows the distribution of outcomes of limiting the artistic freedom expression of thoughts correlated with occupation of the respondents

**RESULT:** From the above figure most of the respondents feel that lack of awareness would be the outcome



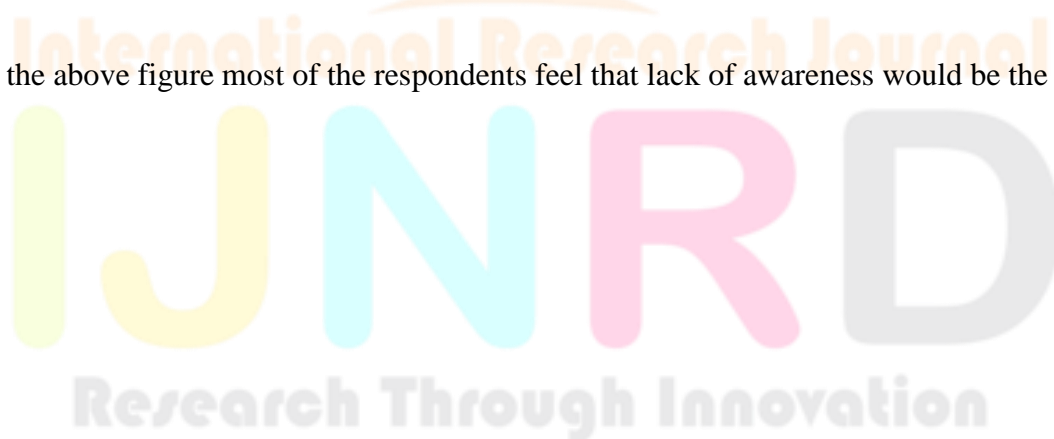
**Figure 8**



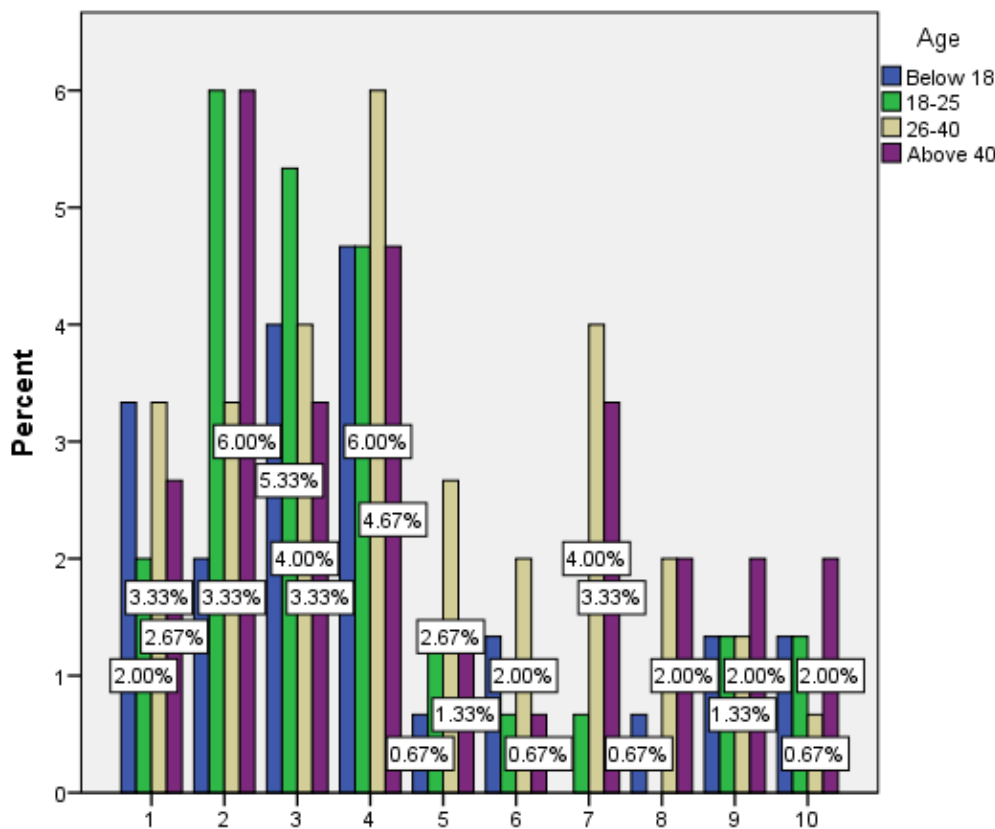
**LEGEND:** The

figure 8 shows the distribution of outcomes of limiting the artistic freedom expression of thoughts correlated with marital status of the respondents

**RESULT:** From the above figure most of the respondents feel that lack of awareness would be the outcome



**Figure 9**

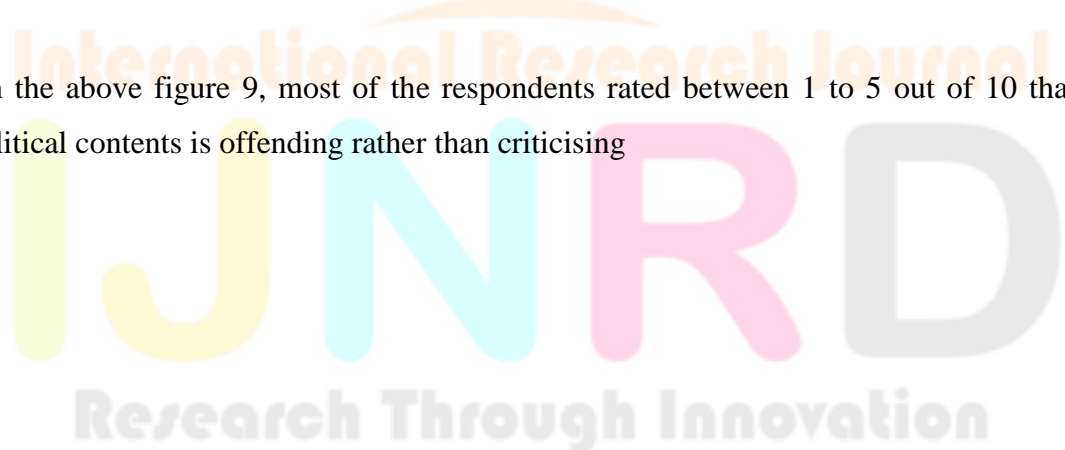


**Rate your opinion between the scale of 1-10, sarcastic expression of political contents in OTT is offending rather than criticizing**

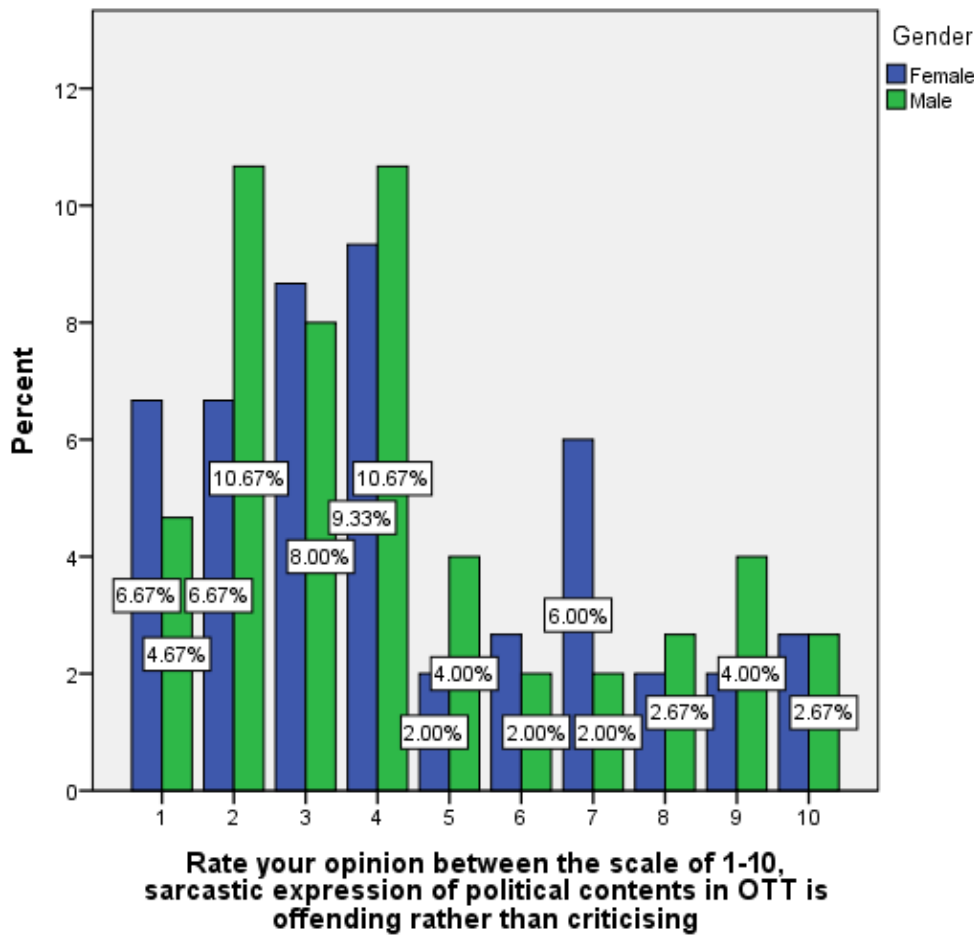
**LEGEND:** The

figure 9 shows the distribution of rating towards sarcastic expression of political contents is offending rather than criticizing correlated with age of the respondents

**RESULT:** From the above figure 9, most of the respondents rated between 1 to 5 out of 10 that sarcastic expression of political contents is offending rather than criticizing



**Figure 10**



**LEGEND:** The

figure 10 shows the distribution of rating towards sarcastic expression of political contents is offending rather than criticising correlated with gender of the respondents

**RESULT:** From the above figure 10, most of the respondents rated between 1 to 5 out of 10 that sarcastic expression of political contents is offending rather than criticising

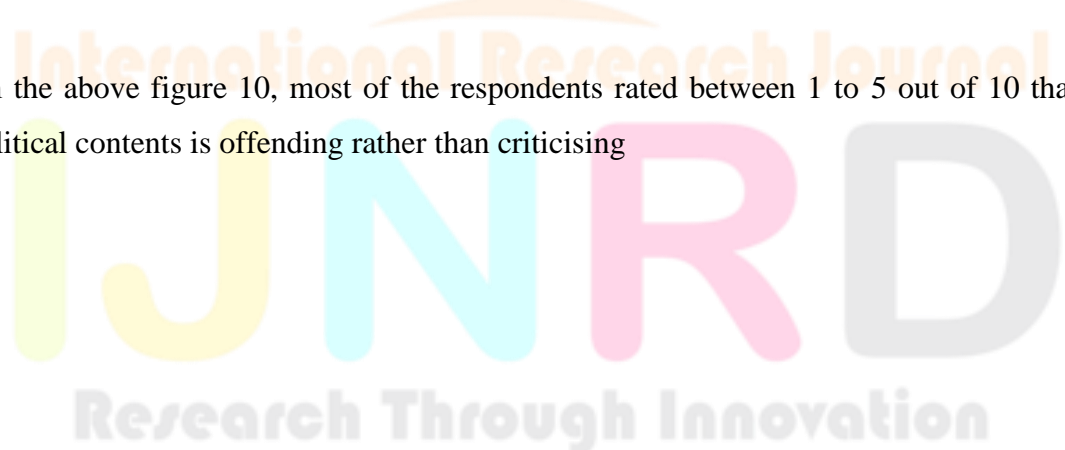
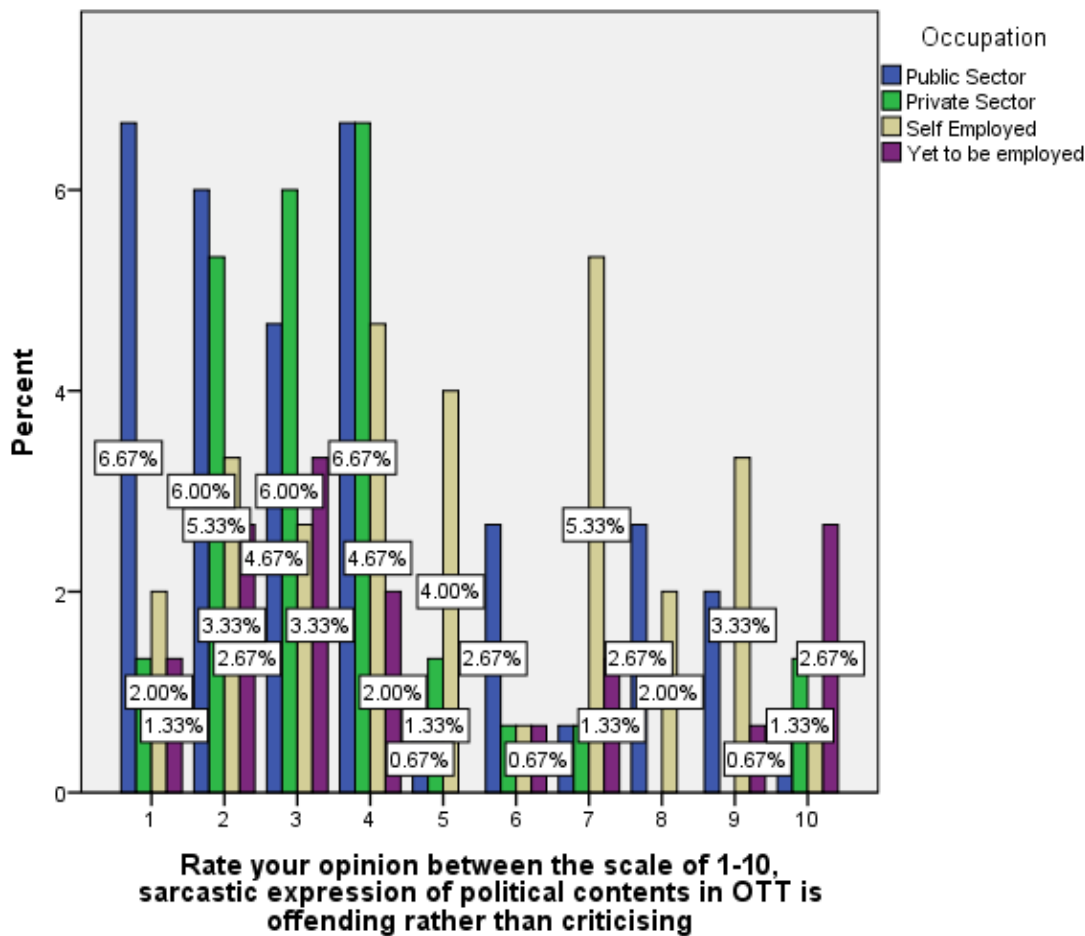


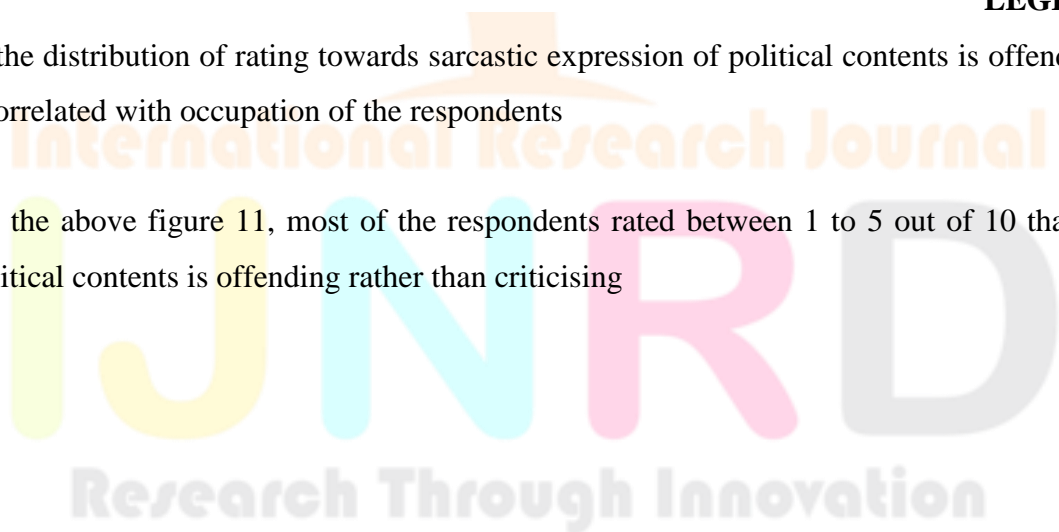
Figure 11



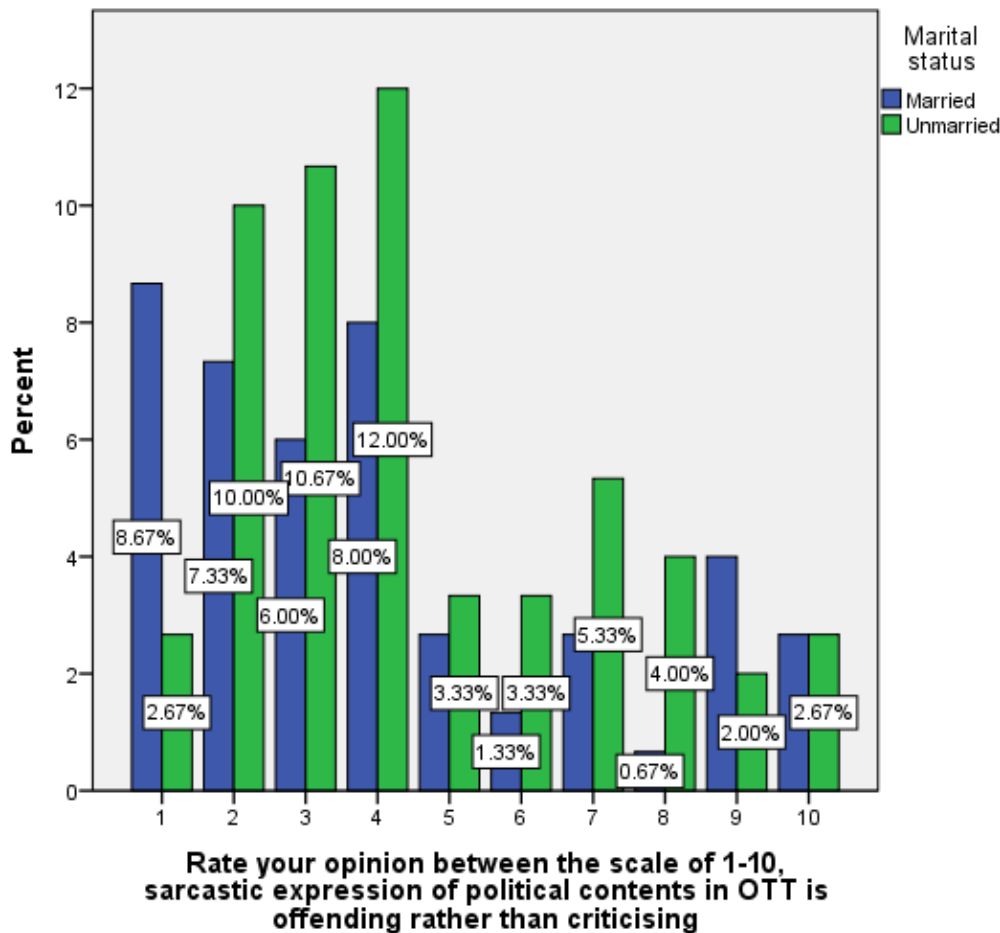
LEGEND: The

figure 11 shows the distribution of rating towards sarcastic expression of political contents is offending rather than criticising correlated with occupation of the respondents

RESULT: From the above figure 11, most of the respondents rated between 1 to 5 out of 10 that sarcastic expression of political contents is offending rather than criticising



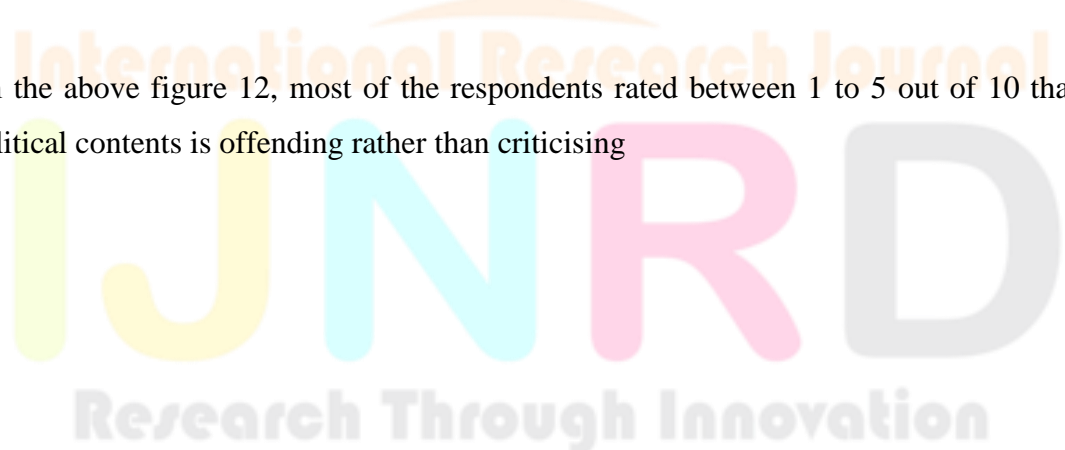
**Figure 12**



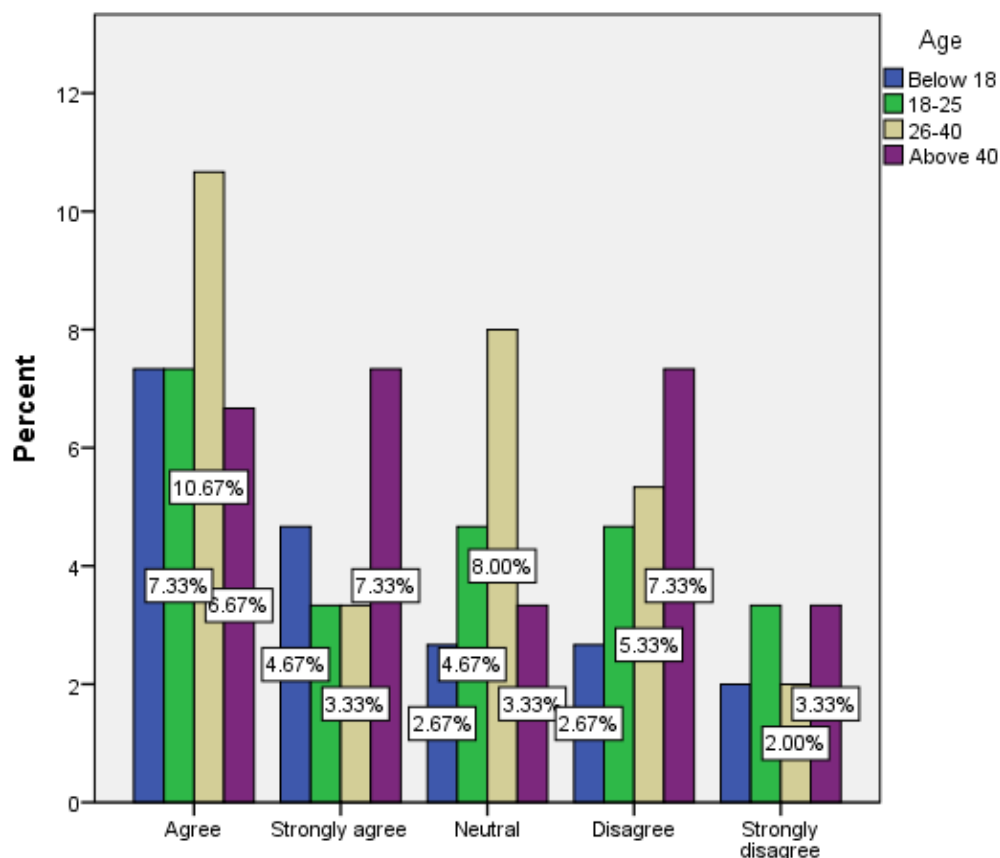
**LEGEND:** The

figure 12 shows the distribution of rating towards sarcastic expression of political contents is offending rather than criticising correlated with marital status of the respondents

**RESULT:** From the above figure 12, most of the respondents rated between 1 to 5 out of 10 that sarcastic expression of political contents is offending rather than criticising



**Figure 13**

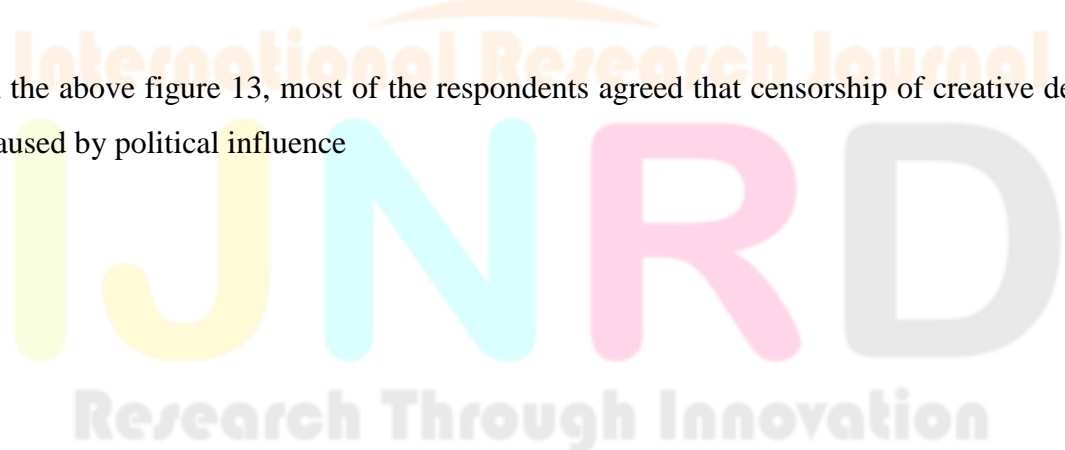


**Your 2ability towards censorship of creative depiction of social issues is caused by political ...**

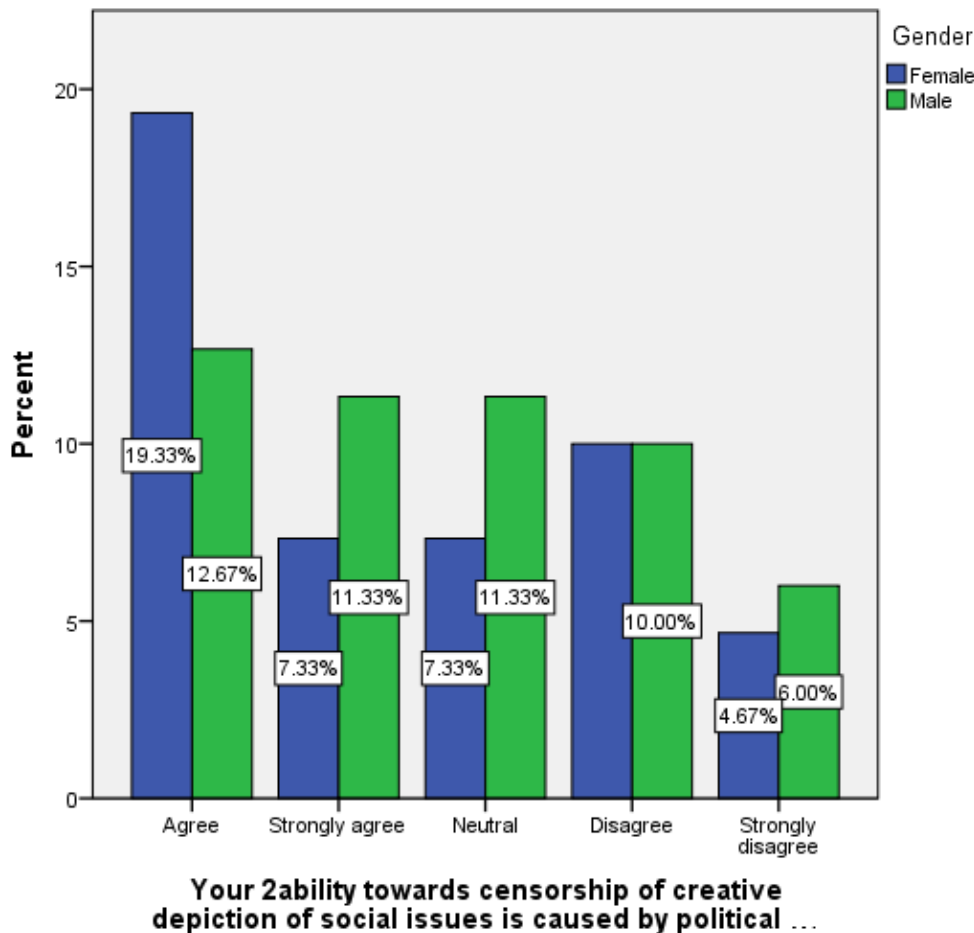
**LEGEND:** The

figure 13 shows the distribution of agreeability towards censorship of creative depiction of social issues is caused by political influence correlated with age of the respondents

**RESULT:** From the above figure 13, most of the respondents agreed that censorship of creative depiction of social issues is caused by political influence



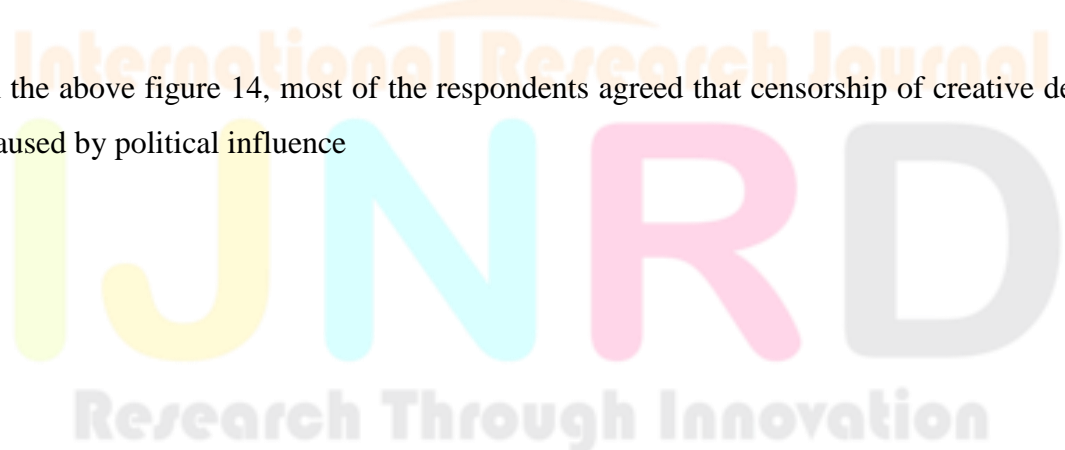
**Figure 14**



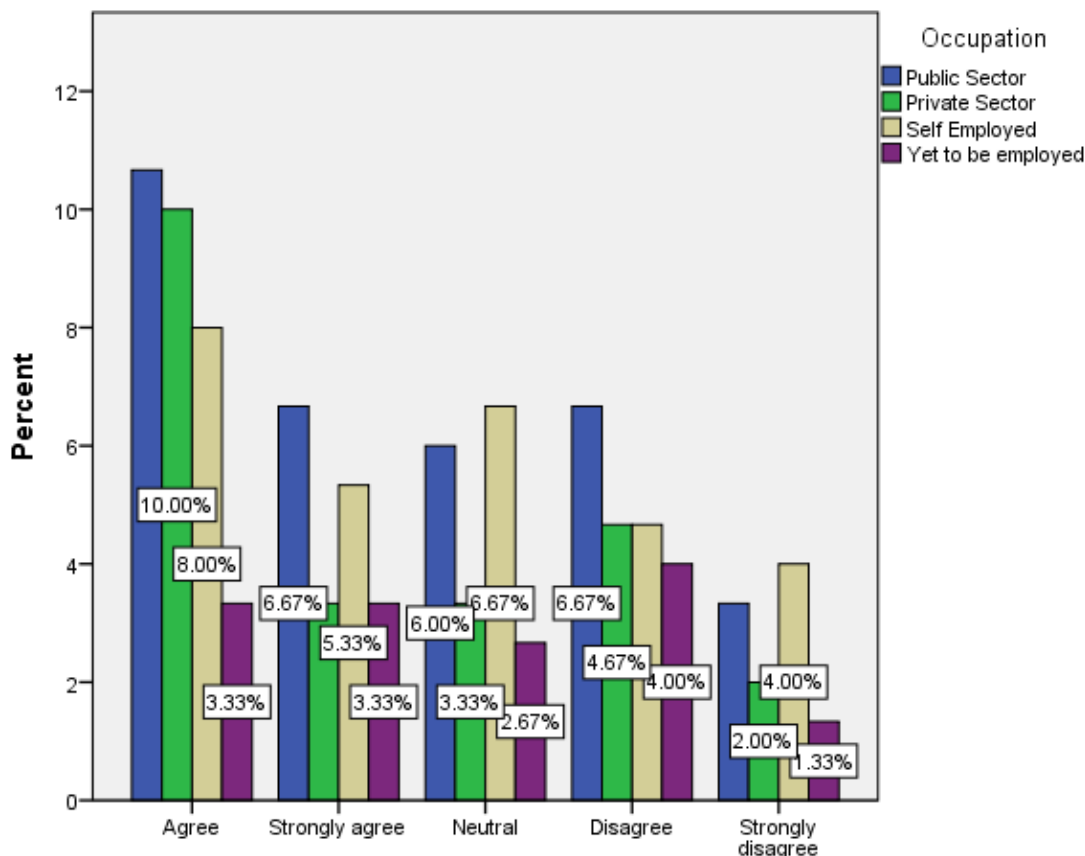
**LEGEND:** The

figure 14 shows the distribution of agreeability towards censorship of creative depiction of social issues is caused by political influence correlated with gender of the respondents

**RESULT:** From the above figure 14, most of the respondents agreed that censorship of creative depiction of social issues is caused by political influence



**Figure 15**

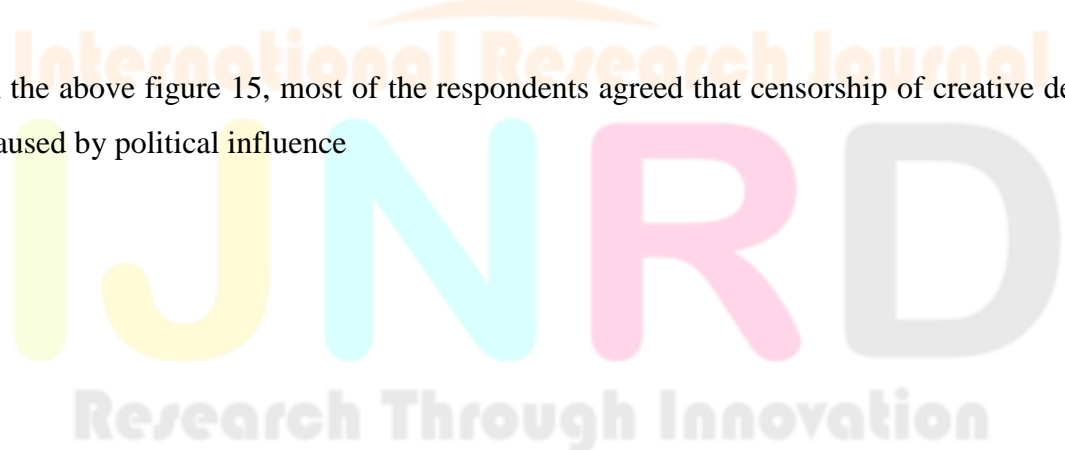


**Your 2ability towards censorship of creative depiction of social issues is caused by political ...**

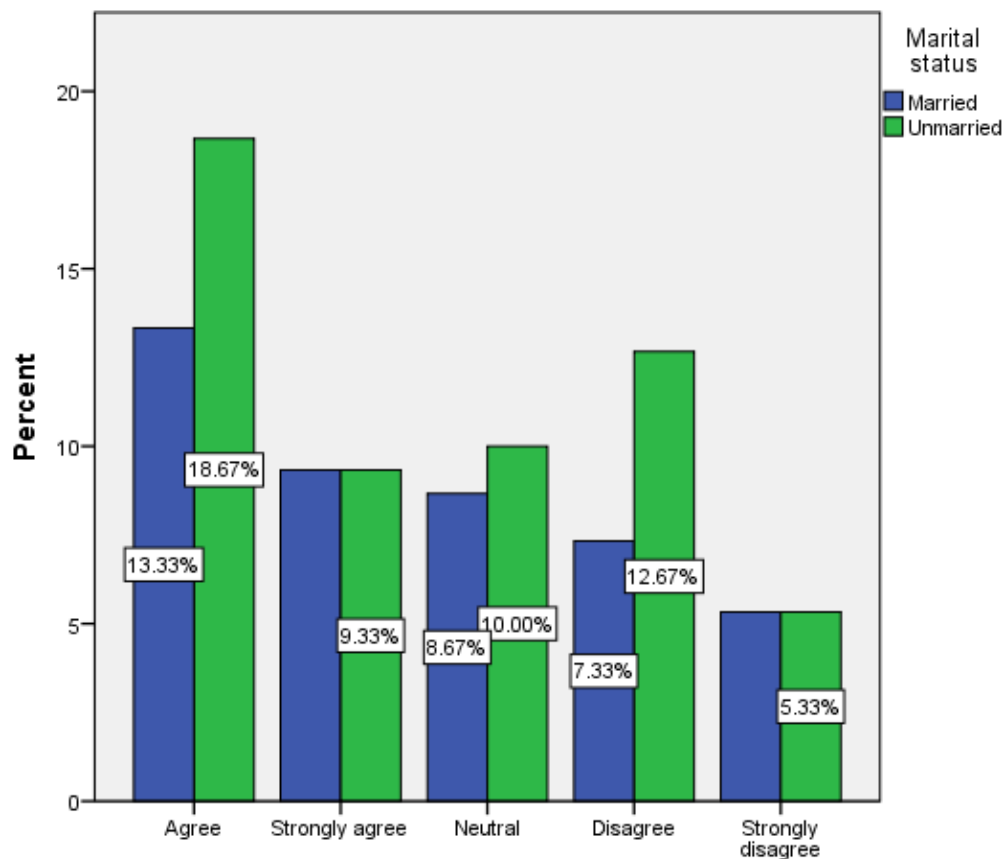
**LEGEND:** The

figure 15 shows the distribution of agreeability towards censorship of creative depiction of social issues is caused by political influence correlated with occupation of the respondents

**RESULT:** From the above figure 15, most of the respondents agreed that censorship of creative depiction of social issues is caused by political influence



**Figure 16**

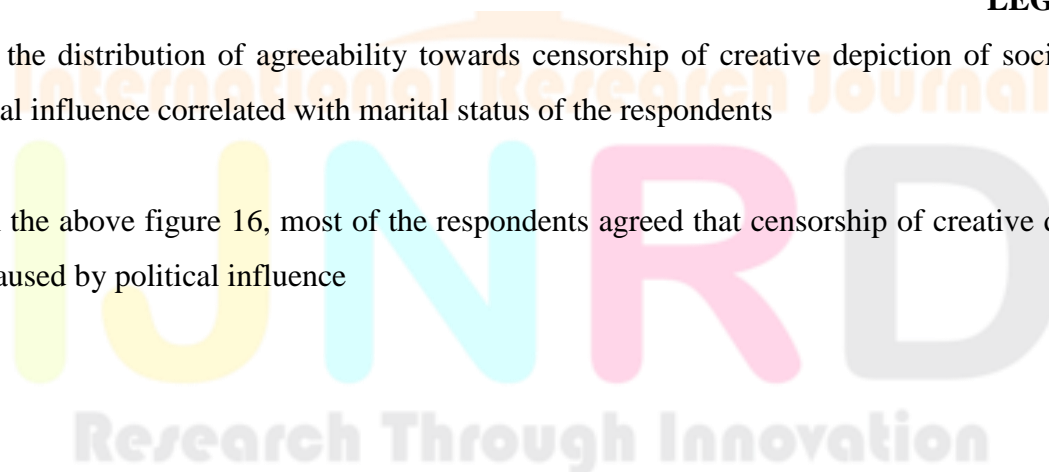


**Your 2ability towards censorship of creative depiction of social issues is caused by political ...**

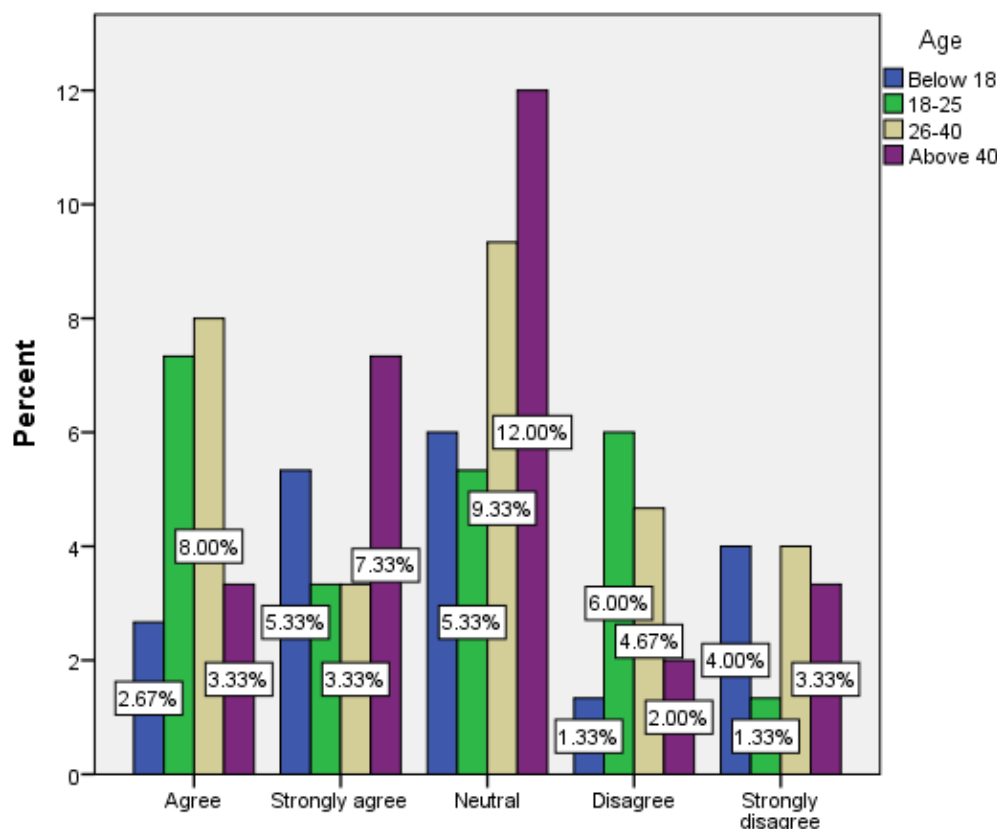
**LEGEND:** The

figure 16 shows the distribution of agreeability towards censorship of creative depiction of social issues is caused by political influence correlated with marital status of the respondents

**RESULT:** From the above figure 16, most of the respondents agreed that censorship of creative depiction of social issues is caused by political influence



**Figure 17**

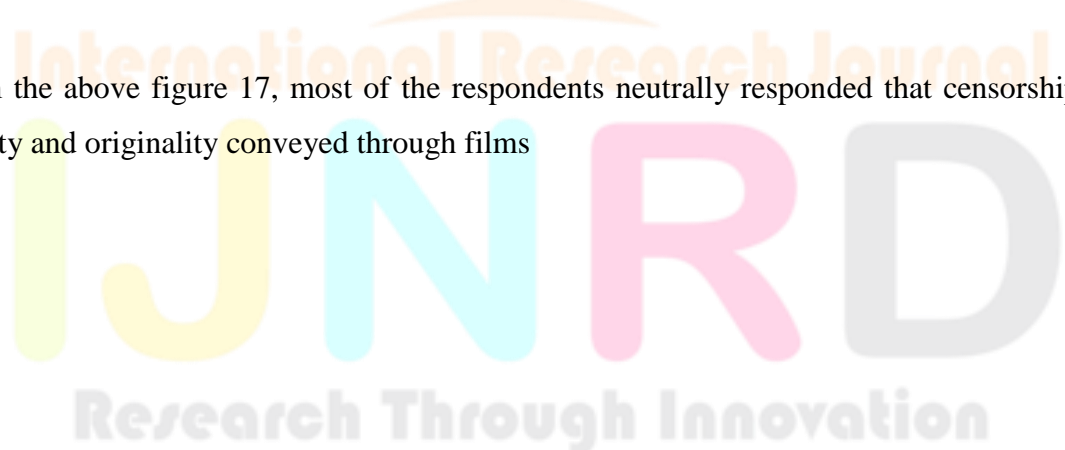


**Your 2ability towards censorship prevent the exposure of reality and originality conveyed through art like films etc.,**

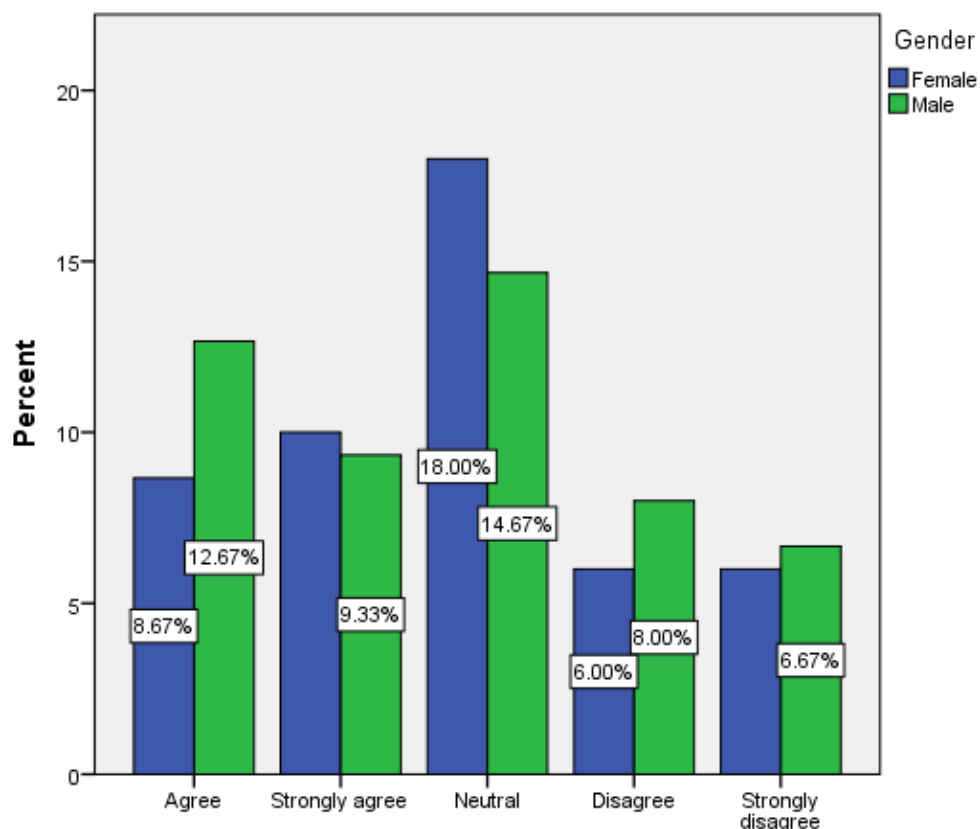
**LEGEND:** The

figure 17 shows the distribution of agreeability towards censorship prevents exposure of reality and originality conveyed through films correlated with age of the respondents

**RESULT:** From the above figure 17, most of the respondents neutrally responded that censorship prevents exposure of reality and originality conveyed through films



**Figure 18**

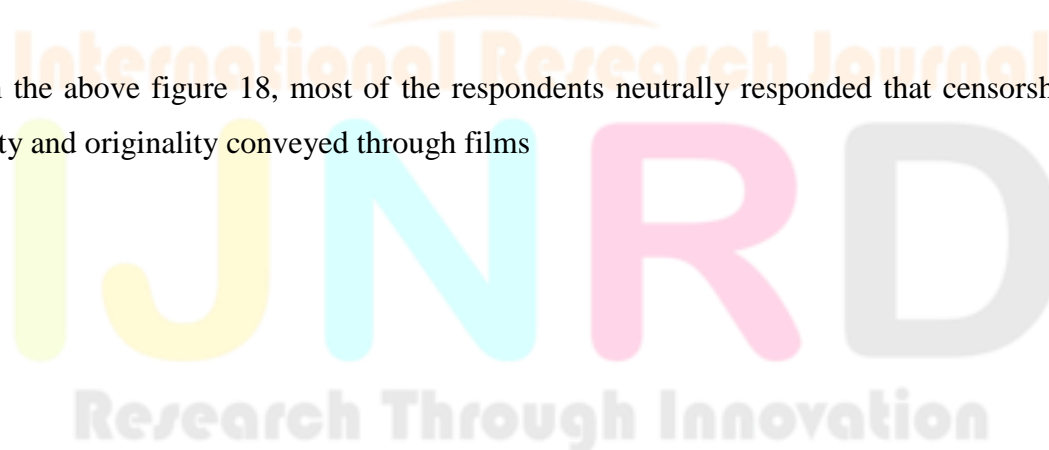


**Your 2ability towards censorship prevent the exposure of reality and originality conveyed through art like films etc.,**

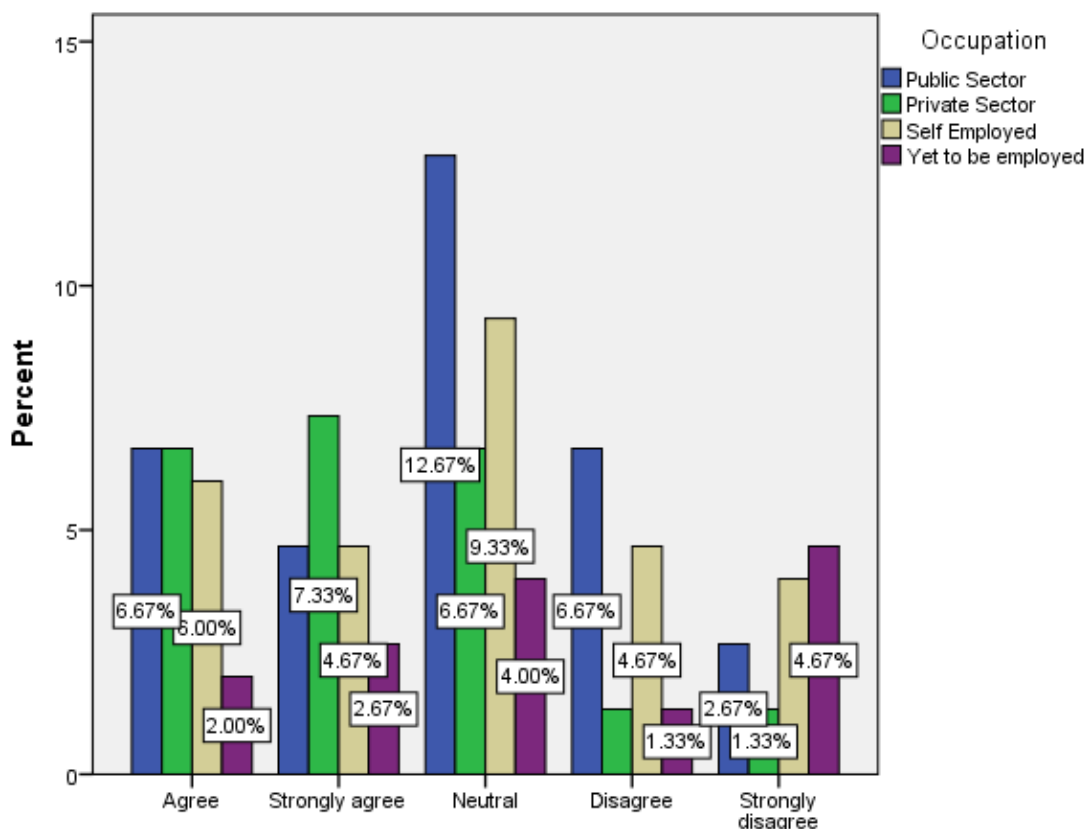
**LEGEND:** The

figure 18 shows the distribution of agreeability towards censorship prevents exposure of reality and originality conveyed through films correlated with gender of the respondents

**RESULT:** From the above figure 18, most of the respondents neutrally responded that censorship prevents exposure of reality and originality conveyed through films



**Figure 19**

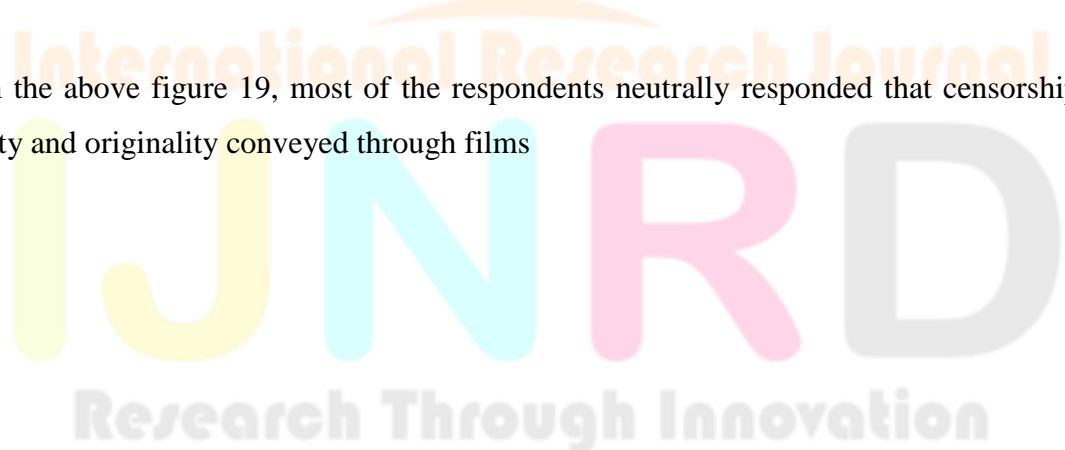


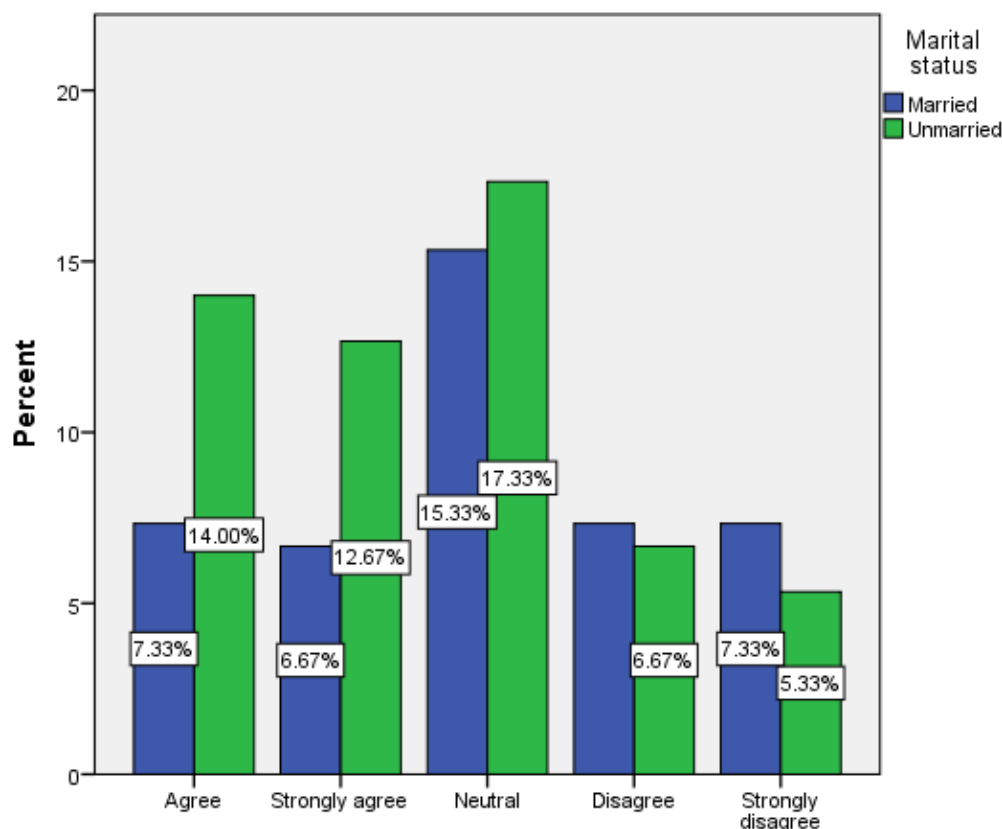
**Your 2ability towards censorship prevent the exposure of reality and originality conveyed through art like films etc.,**

**LEGEND:** The

figure 19 shows the distribution of agreeability towards censorship prevents exposure of reality and originality conveyed through films correlated with occupation of the respondents

**RESULT:** From the above figure 19, most of the respondents neutrally responded that censorship prevents exposure of reality and originality conveyed through films



**Figure 20**

**Your 2ability towards censorship prevent the exposure of reality and originality conveyed through art like films etc.,**

**LEGEND:** The above figure 20 shows the distribution of agreeability towards censorship prevents exposure of reality and originality conveyed through films correlated with marital status of the respondents

**RESULT:** From the above figure 20, most of the respondents neutrally responded that censorship prevents exposure of reality and originality conveyed through films

#### **DISCUSSION:**

From the above figure 1, it is shown that the respondents between the age of 18 to 25 years responded the most (say 18%). From the above figure 2, females responded yes the most (say 32%) and 28% of males also felt the same. From the above figure 3, it is shown that the respondents employed in public sector responded yes the most (say 21.33%). From the above figure 4, it is shown that the respondents who are unmarried responded the most (say 35.33%). The figure 5 shows that 13.33% of the respondents above the age of 40 years responded the most. The figure 6 shows that male respondents (say 23.33%) responded the most and least of the respondents (say 6.67%) feel that political threats are the outcome. The figure 7 shows that respondents employed in the private sector responded the most (say 17.33%) and respondents yet to be employed responded the least (say 1.33%). Figure 8 shows that most of the respondents were unmarried (say 22%). From the figure 9, respondents above the age of 40 years rated the most. From the figure 10, the male respondents rated the most (say 10.67%).

The figure 11 shows that respondents employed in the public sector rated the most (6.67%). From figure 12, unmarried respondents rated the most (say 12%). Figure 13 shows that most of the respondents were aged between 26 to 40 years (say 10.67%). Figure 14 shows that female respondents agreed the most (say 19.33%). From the figure 15, respondents employed in the public sector agreed the most (say 10%) and respondents yet to be employed disagreed the least (say 1.33%). From figure 16, most of the respondents who agreed were unmarried (say 18.67%) and disagreed the least are about 5.33%. From the figure 17 most of the respondents aged above 40 years neutrally responded the most (say 12%). From the figure 18 most of the female respondents neutrally responded the most (say 18%). The figure 19 shows that the respondents employed in the public sector neutrally responded the most (say 12.67%) and neutrally responded the least are about 4% who are yet to be employed. From figure 20, respondents who are unmarried neutrally responded the most (say 17.33%) and strongly agreed the least (say 5.33%)

## LIMITATIONS

The major limitation of my study is the sample frame. The places where we conducted the survey were heated up because of the heat. So the people were barely present in the sample frame. We couldn't timely interact with the people. The restrictive area of sample size is a drawback. The physical factors are the most impactful and a major drawback to the research. The researcher had to face time restraints in college campuses and school premises.

## CONCLUSION AND SUGGESTIONS

The censorship in OTT is not an essential and necessary thing to be considered because everything shown via films and web series have the capacity to seed the intellect inside the minds of audiences. Yes, that's the beauty of an art, it has the power to change and reform society by spotlighting the social and political issues. At the same time it might give wrong information to the viewers which should be regulated accordingly. Elements such as history, violence, sex, nudity and alternate history are integral to making progressive-minded content such as Game Of Thrones, House of Cards and other series. A healthy and thriving democracy needs to have a healthy and broad speech level, giving space and an environment for intellectual discourse and debate. Further, an individual's autonomy allows them to propagate ideas and thoughts unique to society. It being understood that the content on OTT Platform is a "pull" mechanism as against the "push" mechanism whereby subscribers are well aware of the nature of content they opt to view who make an informed decision basis the classification and description of the content provided on the OTT Platform(s), thereby reducing the need of censorship. Oversight of OTT might debilitate assorted substance and inconvenience of restriction makes an infringement of the freedom of speech and expression and thus self guideline is preferred choice rather than control of these stages. From this study, it is found that most of the respondents strongly believe that censorship policies are suppressing the artistic freedom of expression which are exercised through movies and related arts.

Lastly, on the off chance that Indian Censorship keeps on being stringent, it could prompt a finish of broadcasting for Indian crowds as they would change to robbery. Our absence of business culture, where we

don't esteem craftsmanship enough to pay or battle for, will prompt robbery. Being the biggest entertainment world on the planet, India needs to comprehend that craftsmanship makes due on support. We are yet to perceive how Indian Censorship will legitimately handle the OTT stage, yet given the ongoing shock, the battle stays regarding how far artistic liberty stretches out into individuals' lives under the Government.

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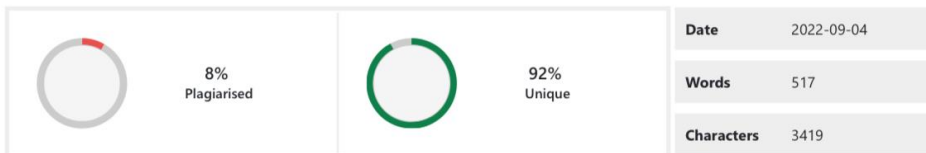
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Article 19 (1)(a) has widened its scope for artistic expression of thoughts through media like films, web series, documentaries, coverage etc.. The examples are the new Tanishq Advertisement, the Padmavati column, or even the capture of a few writers and understudy activists are cases that are new in everybody's memory. In its many structures, Censorship appears to have multiplied further, effectively by individuals or effectively, by political foundations, into the existence of Indian residents. We see a whirlwind of tweets calling content makers 'hostile to the public', 'rebellious', or even 'enemies of India.' The main aim of the study is to analyse the impact of censorship over artistic freedom of every individual. **The Research method followed here is empirical research.**

**A total of 200 samples have been taken out of which is taken through a convenient sampling method.** The Data are collected through a questionnaire. The sample frame from where the data were collected in public places of Chennai. The independent variables taken here are age, gender, educational qualification, occupation and marital status. The dependent variables are censorship policies that suppress the artistic freedom of expression, outcomes of limiting them, sarcastic expression of political contents that are offending rather than criticising, creative depiction of political issues caused by political pressure and censorship prevent the exposure of reality to the public. The statistical tool employed here is percentage analysis. The primary sources are taken from the general public in the form of survey methods. The information was collected from secondary sources from journals, articles, books and reports of the presidency and non-governmental organisations. From this study, it is found that most of the respondents strongly believe that censorship policies are suppressing the artistic freedom of expression which are exercised through movies and related arts. The boom of OTT during pandemic has paved a way for the cinematographers to make their movies and series more expressive than they normally film. This is because OTT is a self regulating medium where we can release the films and web series without any restrictions to our thirst to express our views and opinions in an artistic way. As per a survey by YouGov, 57% of people support partial censorship for online streaming. The censorship in OTT is not an essential or necessary thing to be considered because everything shown via films and web series have the capacity to seed the intellect inside the minds of audiences. Yes, that's the beauty of an art, it has the power to change and reform society by spotlighting the social and political issues. At the same time it might give wrong information to the viewers which should be regulated accordingly. The major limitation of my study is the sample frame. The places where we conducted the survey were heated up because of the heat. So the people were barely present in the sample frame. We couldn't timely interact with the people. The restrictive area of sample size is a drawback. The physical factors are the most impactful and a major drawback to the research. The researcher had to face time restraints in college campuses and school premises.

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