# Kylie Minogue’s Tension tour highlights persistent sexism through the ‘Digital Camera Guy’ phenomenon



Kylie Minogue's current Tension tour presents a stunning visual and auditory experience, marked by elaborate stage designs and costumes. Dancers navigate geometric staircases, evoking memories of the Pet Shop Boys, while a disco ball captivates the audience. Minogue herself shines in a vibrant array of outfits—including a bold blue PVC ensemble and a kaftan crafted from neon police tape—while a noirish film featuring her as a heartbreak-vanquishing detective plays out in the background. Such artistry and exuberance, however, are marred by a more troubling presence: the pervasive figure of the "Digital Camera Guy," a phenomenon that highlights unsettling dynamics pertaining to gender at live music events.

At major pop concerts like those on Minogue's tour, the sight of audience members documenting the performance on their phones is ubiquitous; however, the focus often shifts from mere concert-goers capturing memories to men fixating their cameras on female performers in a highly uncomfortable manner. This trend becomes even more pronounced at gigs featuring female artists, where a specific demographic—predominantly middle-aged men—takes center stage not as fans but as observers who wield their cameras with alarming intensity.

Experts argue that this behaviour can stem from deeper societal issues. Misogyny and objectification in live music settings are ongoing problems that both performers and audience members face. A growing discourse surrounding women's experiences in music photography illuminates the challenges relating to respect and personal boundaries. Female photographers have voiced concerns about being subjected to harassment, receiving condescending comments regarding their legitimacy, and encountering a culture that often diminishes their professionalism. Such systemic issues tend to reflect a broader disregard for women—both in front of and behind the camera—within the music industry.

The discomfort induced by the Digital Camera Guy extends beyond a mere annoyance at a gig; it can create a palpable sense of surveillance, leading both performers and attendees to feel as though they are being reduced to objects for consumption. Many female artists, despite a desire to reclaim their agency, struggle with the fear of voicing their concerns publicly. This is often compounded by worries over alienating loyal fans or being unfairly labeled as ungrateful. It is revealing that numerous male audience members express anxiety about being mischaracterised themselves, fearing they may share the same assumptions that paint them as creepy prying eyes in the crowd.

Some artists have responded to this complicating dynamic by adopting strict no-photography policies, echoing the sentiments of performers like Beyoncé, who have outright refused permission for audience photography in certain settings. Such measures aim to restore a degree of control over how their images are shared and perceived. Yet the issue remains: how can gigs become spaces of mutual appreciation rather than platforms for objectification?

Ultimately, the recurring presence of the Digital Camera Guy underscores an urgent need for change in audience behaviour and industry attitudes. While Kylie Minogue delivers an enthralling performance, the realities experienced by women within these spaces reveal a disconnect that can overshadow even the brightest moments. It is time to acknowledge and address these imbalances, fostering an environment where every individual—performer or audience member—can engage genuinely and respectfully.

## Reference Map:

* Paragraph 1 – [[1]](https://www.theguardian.com/music/2025/may/27/the-worst-gig-goers-arent-phone-wielding-teens-its-creepy-blokes-zooming-in-on-female-musicians), [[2]](https://www.theguardian.com/music/2025/may/27/the-worst-gig-goers-arent-phone-wielding-teens-its-creepy-blokes-zooming-in-on-female-musicians)
* Paragraph 2 – [[1]](https://www.theguardian.com/music/2025/may/27/the-worst-gig-goers-arent-phone-wielding-teens-its-creepy-blokes-zooming-in-on-female-musicians), [[3]](https://ishootshows.com/confronting-misogyny-gender-inequality-music-photography/), [[5]](https://www.tandfonline.com/doi/full/10.1080/09589236.2020.1821178)
* Paragraph 3 – [[4]](https://www.digitaltrends.com/photography/7-musicians-who-would-like-you-to-put-away-the-camera-or-else-theyll-do-it-for-you/), [[6]](https://theconcertchronicles.com/2024/08/04/music-photography-hardships-for-women/), [[7]](https://northernexposuremagazine.co.uk/the-continuing-battle-of-sexism-in-the-music-industry/)

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## Bibliography

1. <https://www.theguardian.com/music/2025/may/27/the-worst-gig-goers-arent-phone-wielding-teens-its-creepy-blokes-zooming-in-on-female-musicians> - Please view link - unable to able to access data
2. <https://www.theguardian.com/music/2025/may/27/the-worst-gig-goers-arent-phone-wielding-teens-its-creepy-blokes-zooming-in-on-female-musicians> - In this article, the author discusses the unsettling behaviour of certain male concert-goers who focus their cameras on female performers, making both artists and audience members feel surveilled. The piece highlights the discomfort caused by such actions and calls for greater awareness and respect for personal boundaries during live performances.
3. <https://ishootshows.com/confronting-misogyny-gender-inequality-music-photography/> - This article addresses the prevalence of misogyny and gender inequality within the music photography industry. It emphasizes the importance of acknowledging these issues, listening to women's experiences, and standing in solidarity to create a more inclusive environment for female photographers.
4. <https://www.digitaltrends.com/photography/7-musicians-who-would-like-you-to-put-away-the-camera-or-else-theyll-do-it-for-you/> - The article discusses instances where musicians have implemented strict no-photography policies during their performances. It highlights how artists like Beyoncé and She & Him have taken measures to control the distribution of their images, often due to concerns over unflattering photos being published.
5. <https://www.tandfonline.com/doi/full/10.1080/09589236.2020.1821178> - This academic study examines the gendered experiences of female concert photographers. Through in-depth interviews, it reveals how women face patriarchal oppression in the field, including gendered language, sexual harassment, and being questioned about their professional legitimacy.
6. <https://theconcertchronicles.com/2024/08/04/music-photography-hardships-for-women/> - The article sheds light on the challenges faced by female music photographers, including sexual harassment and assumptions about their professional relationships. It underscores the need for greater respect and recognition of women in the music photography industry.
7. <https://northernexposuremagazine.co.uk/the-continuing-battle-of-sexism-in-the-music-industry/> - This piece explores the ongoing issues of sexism in the music industry, focusing on the experiences of female photographers. It discusses the stereotypes and biases they encounter, such as being perceived as less skilled or as 'groupies,' and the impact of these attitudes on their professional lives.