



DAMILARE ADENOLA AND CO
LAW PRACTICE

► Law for what Africa is becoming. ◀

Letter Number:

09037506418

Address:

House TD7, Global Estate, Apo
Primary, FCT-Abuja.

PUBLIC STATEMENT

TYLA IN LAGOS: LET THE ARTIST PERFORM. HOLD THE GOVERNMENTS ACCOUNTABLE.

The announcement of Grammy-winning South African artiste Tyla's A*POP World Tour stop in Lagos on 22 December 2026 has sparked calls for a boycott rooted in legitimate anger over xenophobic attacks against Nigerians in South Africa. The pain is real. The deaths are real. But as legal practitioners committed to African rights, African business, and continental integration, **we believe this conversation is aimed at the wrong person.**

I. Rights Are Not Conditional on Silence

Both Nigeria and South Africa are state parties to the African Charter on Human and Peoples' Rights (the Banjul Charter). Article 9 guarantees freedom of expression and information. Article 15 guarantees the right to work under equitable conditions. Tyla, as an individual, has the right to perform, earn a livelihood from her art, and engage commercially across Africa. Those rights do not cease because her government has failed to protect foreign nationals within its borders.

No principle of law—domestic or international—establishes that a private citizen must issue a public statement condemning state violence as a precondition for exercising her economic rights. A person is not culpable for the acts of her government simply by virtue of sharing a nationality. To hold Tyla responsible for xenophobic violence she did not commit, endorse, or encourage is to apply collective guilt—a standard that the very human rights framework invoked to protect Nigerians abroad explicitly prohibits.



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We state this plainly: if credible evidence emerges that Tyla personally participated in, endorsed, or profited from violence against Nigerians or other Africans, our position changes entirely. Accountability must follow evidence. In its absence, we have collective punishment—and collective punishment is not justice.

II. The African Integration Argument

DACO LP Africa was established with a continental mandate. We believe in an integrated Africa where talent, commerce, and people move freely across borders. The AfCFTA is not merely a trade instrument; it is a vision of what Africa becomes when its peoples choose cooperation over fragmentation.

A South African artist performing in Lagos is not a provocation. It is continental integration in practice. It is the African creative economy doing what governments have consistently failed to do: binding this continent together through culture. Nigerian artists—Burna Boy, Wizkid, Davido, and Asake—perform across South Africa and the continent. They depend on that same open cultural market. We cannot demand access for our own artists while denying it to theirs.

III. Where Accountability Truly Belongs

The anger driving this boycott deserves a real outlet, directed at those who hold actual power over the situation.



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1. **The South African Government** must be held to account for its repeated failure to protect Nigerian and other African migrants living lawfully within its borders. The deaths and attacks documented in recent months demand prosecution of perpetrators, systemic police reform, and political leadership that treats xenophobic violence as the human rights crisis it is.

2. **The Nigerian Government** has a sovereign duty to protect its citizens abroad through rigorous diplomatic engagement, bilateral protection frameworks, and formal consequences at the level of the African Union and ECOWAS where diplomacy fails. The absence of meaningful governmental response to documented attacks on Nigerians in South Africa is a failure of statecraft that deserves sustained public pressure.

3. **Tyla and her management** may voluntarily and in good conscience, not under compulsion, wish to consider whether acknowledging the concerns of Nigerians reflects the spirit of African solidarity that brings her to Lagos. We do not demand it as a condition of her right to perform. We offer it as counsel from a firm that believes African artists carry cultural responsibilities alongside commercial ones.

Let Tyla perform in Lagos on 22 December 2026. And while she performs, **let Nigerians direct their legitimate anger at the governments—Nigerian and South African alike—that hold the power to stop these deaths and have chosen not to.**



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That is where justice lives. Not in the silencing of a 24-year-old South African artist who makes music, but in the halls of power where decisions about life, protection, and dignity are made and avoided every day. Africa's future is continental or it is diminished.

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