

A.D.A.

Artefact Detention Agency



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Introduction

In A.D.A., you are an agent of a secretive agency, bound to protect the world from mysterious artefacts. You will investigate strange events in order to find these artefacts before they fall into the wrong hands. But being part of an agency doesn't always come with perks. The agency is riddled with unnecessary bureaucracy that makes life ever so harder.

Whereas in traditional roleplaying game you would need someone to guide you through the adventure you can play A.D.A. completely alone or together with someone else. The game is focused on the story you develop during play and as such is fuelled mostly by your imagination.

Material Needed

To play A.D.A. you do not need much:

- A bunch of **six-sided dice** (also written as **d6**). About 10 should be enough.
- **Paper and Pencil** to write down important things. Ideally you have some index cards to write on, but normal paper will do fine as well.
- Optionally printed out copies of various sheets that you can find at the end of the book.

D66. In this book you might be asked to roll a d66 (d-six-six). To do so, roll two six-sided dice. The first will show you the tens of the resulting number and the later the unit. Ideally you should roll two different colored dice or roll one die twice and note down the result between each roll. For example if you roll first a 4 and on the second roll a 3, the resulting number would be interpreted as 43.

D3. Occasionally you might also be asked to roll a d3. Just roll a six-sided dice and half (rounding up) the resulting number. For example a 5 on a six-sided die would be interpreted as 3 on a d3. There might be also rarely the case, when you need to roll a d33 (d-three-three). Follow the same procedure as you would when rolling a d66 but interpreting each rolled result as a d3 instead.

Disclaimer

This rulebook is a work in progress. In its current state it is mostly just a collection of various rules and mechanics that I noted down. They are in no way cohesive, balanced, well-written or playtested. It is a very rough draft.

Inspiration

A.D.A. was inspired ...

... by **TV-Shows and Movies:** Warehouse 13, The Librarian(s), Raiders of the Lost Ark

... by **RPGs:** Ironsworn, FATE, Blades in the Dark, Vaesen (Year Zero Engine), Tremulus RPG

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Contact

If you want to send me feedback or ideas, feel free to drop me a message on reddit [/u/ShyCentaur](#).

Changelog

r202203-001

Major overhaul of the core mechanics. Everything is a dice pool now and everything is adding or subtracting from the amount of dice you are rolling.

The “health” system was also overhauled and now more relies on a set of predefined conditions, to keep the bookkeeping low. There’s also some re-design on some of the chapters (character creation got moved to its own chapter, so was the profiles).

r202112-001

- introducing case assignments

r202111-002

- renamed **Investigate** skill to **Logic**
- correcting character sheet

r202111-001

First Version

Basic Field Training

Aspects

Everything and everyone in A.D.A. can be described with aspects. They will help to form the story and form conflict. When you are unsure about where to go in the story, have a look at the available aspects and let them guide you. They are an instrumental part of the experience.

They are short sentences, phrases or even just single words that describes something about the character, environment or object you are looking at. Aspects are often double-edged: they can provide you support but can also be detrimental in your endeavours. If you can think about a way to use an aspect to your advantage and a way how it may hinder you, then it is a good aspect.

Throughout this book aspects will **be highlighted** so you can easily spot them.

You will encounter different type of aspects in your games. The main thing that differentiates these aspects are how long they last and to what they might be attached too.

World Aspects. These are the truth about your world. They are mostly permanent and will never go away, but might change slightly over long period of time. These are universal truths, describe problems or major threats in the world. They are always available to use.

Character Aspects. Aspects that describe a character, their persona, goals, believes and relationships. These differentiate characters from each other and makes them unique. Similar to world aspects these might change but only by inducing some form of stress. Believes need to be shattered utterly to be changed and certain ticks and behaviours are hard to shed. As these aspects are attached to characters they go wherever the character goes. If it isn't present in a scene they can't be used (for good or for worse).

Situation Aspects. They only exist for a short period of time. Mostly during a scene or until the situation resolves itself. These can be current weather, an obstacle, environmental features or certain details that are specific to a scene. Situation aspects can change rather rapidly. They come and go and more often then not become obstacles the characters need to overcome. They can also be created by characters to gain an advantage.

Agents

Characters directly under the control of the player are called player characters or agents. A player can take control of one or more of such characters during a session. Other characters not under direct control of the player are called non-player characters or NPCs.

An agent is defined by

- Traits and Skills
- Abilities
- Personality

All these definitions and more are noted down on a Character Sheet (or Agent Evaluation Form). This acts as a reminder on who you are in the world of A.D.A. Take care of all your characters as if they were yourself.

Traits and Skills

A character has three traits: **Physical**, **Mental** and **Social**. These describe in a general way on how a character interacts with the world. Each trait has associated skills that describe how these traits are used. When you interact with the environment you will mostly use these skills.

The skills are

PHYSICAL	MENTAL	SOCIAL
Physique	Will	Contacts
Fight	Empathy	Deceive
Stealth	Lore	Rapport
Intimidate	Logic	Notice

Traits and Skills have a rating between zero (0) and four (4). The higher the rating, the more likely you are to succeed at actions using that particular skill. Some effects can reduce and increase the rating of a trait or skill. The rating can never fall below zero in such cases.

Similarly the rating of a trait is determined by counting the number of skills that have at least a rating of one (1) associated to that trait.

EXAMPLE. A character with skills and ratings Stealth 2, Intimidate 1, Fight 0 and Will 3 would have the following trait ratings: Physical 2, Mental 1 and Social 0.

Abilities

Each character has unique abilities that can alter how a skill is used under certain circumstances. They can also define a way you can behave in precarious situations. They change the rules of the game in a profound way and are very powerful. Abilities allow a skill to be used for something it is normally not intended to do, or to empower an existing skill.

You always have a choice when to use your ability and when not. Some of them can only be used a very limited amount of times before the character has to recuperate in order to use that ability again.

Personality

Beyond measurable characteristics an agent has mannerisms, experiences and behaviours that are unique to that character. These are specified as aspects. A new character starts with two such aspects: High Concept and Flaw. During the game the character might gain new aspects, change old ones or lose some entirely. As with all aspects, these can be beneficial and as well be detrimental to your efforts.

The **High Concept** defines who the character is in the first place, what it does. This could be a previous profession, a title or just a lifestyle. Examples include *Former Captain of the 55th Precinct* or *Hopeless Playboy*.

Nobody is perfect and the **Flaw** of a character represents this fact. The flaw is something that holds the character back in certain situations and is very hard if not downright impossible for the character to overcome in his or her lifetime. These could be personal struggles (such as *alcoholic*) or impulses that are hard to shake or maybe even past relationships (*I was part of a street gang*) that make it harder for the character.

Profile

The agency categorizes its employees by a profile. This profile determines a set of skills and abilities that represent that particular type of agent. Every agent corresponds to exactly one of these profiles.

Tests

Whenever there exists uncertainty about an action, the agents will test their skills and trait to see what the outcome is. There are different types of tests, but most commonly these will be either Skill or Trait Tests.

To perform a test, you will create a pool of dice. You start with a number of dice equal to the rating of the kind of test you are doing. So if you are doing a Skill Test, the pool will consist of the number of dice equal to that

chosen skill. Some Tests might have a different way of building the pool, but this will be explained for that test.

You then roll all of the dice in the pool and determine the outcome of the roll, by picking the die with the highest result. Should you have a rating of zero and you are attempting a test, roll two dice and pick the lower of these dice as your result. Even though you rolled two dice, only one is considered when determining the outcome of the action.

- You **succeed** the test, if the value is 6 - things go as you have planned.
- You **partially succeed** the test, if the value is 4 or 5 - you succeed but at a cost.
- You **fail** the test, if the value is 1, 2 or 3 - the goal is out of reach and there might be consequences.
- If you roll 2 or more 6 in a single roll, you would **critically succeed** this test instead. It counts as a normal success but there might be additional benefits depending on the test.

CHANCE OF SUCCESS. The following table shows you the basic chances for different types of succeeding at a test.

NUMBER OF DICE	CRITICAL SUCCESS	SUCCESS	PARTIAL SUCCESS
0	-	3%	25%
1	-	17%	33%
2	3%	31%	44%
3	7%	42%	45%
4	13%	52%	42%
5	20%	60%	37%
6	26%	67%	32%
7	33%	72%	27%
8	40%	77%	~23%
9	46%	81%	~19%
10	52%	84%	~16%

Boon and Bane

As the agents are investigating they will interact with their surroundings and either turn the situation to their favor or to their detriment. This is

represented by boons and banes. These are attached to aspects. There are different ways of noting them, but most commonly with different symbols next to the aspect, so that they can be struck through once they are used. Examples might be squares for boons and circles for banes, or an upwards facing triangle for a boon and downwards facing triangles for banes.

An aspect can have multiple banes or boons and even both. Note however, that even when the aspect has both, they do not cancel each other out.

When performing a test, you can use boons and bane to increase or decrease the pool of dice before rolling for the outcome.

You may spend a **Boon** to add one (1) die to the dice pool for that test. The boon is then spent and can't be used again. You can only use one boon per aspect for each test, but if multiple aspects have a boon, you can use one on each of them as well.

You have to use a **Bane** to remove one (1) die from the dice pool for that test. This is not optional, but you only spend one bane per aspect. If multiple aspects have a bane, you remove a die for each of these. The bane is then spent and can't be used again.

In case you use Banes and Boons at the same time, you apply the result of each to the dice pool first and then roll the dice pool. If the dice pool should be reduced to a negative number in this way, the test automatically fails.

Boons and Banes are created during gameplay and as mentioned are normally associated to an aspect. In case there is no such aspect, the boon or bane is fleeting and must be used in the next action but before the current scene ends.

Pushing

Sometimes the success of a test is critical so an agent can push itself to their limits. When an agent pushes a test, they may add 2 dice to the dice pool of the test before rolling for outcome. But in doing so, the agent gains one condition. The agent can only push once per test.

Aiding

If there is an ally in the scene (this could either be another agent or another friendly character) the agent can add one die to the dice pool for every such ally that is aiding the agent in that test, to a maximum of 3 additional dice.

Consequences

Failing or partially failing in tests will bear consequences (as all actions in life will). More often than not, these consequences will work against the current plans. They introduce some sort of additional obstacles or opposition into the situation. When failing multiple times, these consequences

could even escalate to the point where they create a situation that needs immediate attention or end scenes altogether.

When an agent is asked to suffer consequences, you choose one of these possibilities to resolve it:

- Imagine a negative outcome of the test and make that happen
- Imagine to negative outcomes and make a Oracle Roll (more on that later) with *Likely* to decide between the two (consider one of the options as Yes)
- Roll on the table below. If the result doesn't fit or you have difficulty interpreting the result you can roll again.

WORK IN PROGRESS. If you are unsure on what a consequence could be, gain a condition or add a bane to an aspect.

D66	CONSEQUENCE
11	tbd
12	tbd
13	
14	tbd
15	
16	tbd
21	
22	tbd
23	
24	
25	tbd
26	
31	
32	tbd
33	
34	
35	tbd
36	

D66	CONSEQUENCE
41	
42	tbd
43	
44	
45	tbd
46	
51	
52	tbd
53	
54	tbd
55	
56	tbd
61	
62	tbd
63	
64	tbd
65	
66	tbd

Actions

Actions are the most common way, agents are interacting with the world and investigate a case. Effects of such actions deal with aspects in some form or the other. They will create, alter or remove aspects and thus changing the current situation. In A.D.A. there are three actions you can take: **Overcome**, **Create Advantage** and **Exploit Advantage**.

Overcome

During your investigations, the characters will encounter several obstacles and opposition. This action lets you deal with these problems. Most of the actions will fall into this type and it is broadly available for most of the skills. You can either use this action to deal with an aspect (such as *Locked Door*) or create a broader goal such as climb a tree. The action should have a goal

defined before you roll and a possible consequence if you fail to achieve this goal.

Then perform a Skill Test and compare the outcome:

- On **Critical Success**: You attain your goal and get a boon
- On **Success**: You attain your goal without any consequence
- On **Partial Success**: You attain your goal but with consequences
- On **Failure**: You fail at your goal and suffer consequences

Create Advantage

The **Create Advantage** action lets you change the environment and situation to your benefit. This will create aspects to provide help to you or your allies. Before you roll, define the goal (aspect) you want to create and how, and what happens if you should fail.

Then perform a Skill Test and compare the outcome:

- On **Critical Success**: You create the aspect and it gets two boons
- On **Success**: You create the aspect and it gets one boon
- On **Partial Success**: Choose one - You create the aspect with a bane or you don't create the aspect but get a boon
- On **Failure**: Choose one - You create the aspect but it gets one bane or you don't create the aspect and suffer consequences

Exploit Advantage

Once aspects have been established they can be exploited. This could mean actively interacting with the surroundings or being observant of certain things that gives an edge (like knowing the timing of the *patrolling guard*). Before you roll, define how the aspect is exploited and how, and what happens if you should fail.

Then perform a Skill Test and compare the outcome:

- On **Critical Success**: You gain two boons on this aspect
- On **Success**: You gain one boon on this aspect
- On **Partial Success**: You gain one boon on this aspect but suffer consequences
- On **Failure**: The aspect gains one bane

Conflict

In most cases, conflict should be avoided. But sometimes it can't be helped. Conflict describes everything that actively hinders the agent. Agents have to take drastic measures, sometimes even by sheer force to achieve their goals. But such force always has a price.

Conditions

Conflict leaves its marks. Conditions are the immediate consequence of such conflicts. It can be physical such as a strained ankle or a cut. But it also can be mental, such as fear or headaches. They represent a short-term setback, but if not treated they can become long-term scars (more on that later on). An agent can only take so much, before it becomes too much and they have to abandon the case altogether. So you should keep a watch on the conditions an agent receives.

Conditions come as a predefined list of aspects and are noted on the agent evaluation form. Whenever you gain a condition mark one of the conditions not already marked - you should choose one that makes most sense in the narrative, but any is fine. As aspects they can gain boons and banes as any aspect could. In addition, every condition is linked to one of the three traits. Whenever you perform a skill or trait test that uses a skill within that trait, you remove one (1) die from the dice pool of that test, for every condition that matches that trait.

Broken

When an agent has four or more (4+) conditions and would gain another one, the agent becomes broken in addition. The first time an agent becomes broken and any subsequent time they gain a condition, they also gain a scar.

A broken agent is at the end of one's tether. They took a beating or got broken mentally. It is the state before they lose consciousness and they need immediate attention. Such an agent can't partake in any actions or aid and uses all their remaining power to stay conscious.

ON BEING BROKEN. Becoming broken doesn't mean that the agent dies immediately. It also doesn't mean that the agents fail their mission. Getting broken could also mean that they get caught and interrogated and they have to flee. Or some time passes - as they get taken to the hospital by some bystanders but in the meantime other things happen.

Scars

Scars are a constant reminder of past (failed) struggles. Whenever an agent gains a scar, roll on one of the table below. Either choose by why the agent got a scar (what broke them in the first place) or have a look at the conditions the agent has and choose appropriately.

Scars, similar to conditions, are noted on the agent evaluation form and act as additional aspects for that agent. Each of the scars has a specific effect that is unique to that scar. They oftentimes limit the use of skills or abilities in a certain way. But in rare cases they can also provide insight or help in other ways. Not all scars are bad by definition.

An agent can have each scar only once but they can have as many scars as they “want” - although after a certain amount of scars, the agent might choose to retire.

Some scars have a time limit attached to them. They are so detrimental that they need immediate attention and have to be stabilized within this time limit or the agent will die as a consequence from this scar.

WORK IN PROGRESS. Until the scars tables are fully developed, just add a scar that would reduce one of the skills by 1 for all tests until it gets treated.

PHYSICAL SCARS

D66	SCAR	TIME LIMIT	EFFECT
11			tbd
12			tbd
13			tbd
14			tbd
15			tbd
16			tbd
21			tbd
22			tbd
23			tbd
24			tbd
25			tbd
26			tbd
31			tbd
32			tbd

PHYSICAL SCARS

D66	SCAR	TIME LIMIT	EFFECT
33			tbd
34			tbd
35			tbd
36			tbd
41			tbd
42			tbd
43			tbd
44			tbd
45			tbd
46			tbd
51			tbd
52			tbd
53			tbd
54			tbd
55			tbd
56			tbd
61			tbd
62			tbd
63			tbd
64			tbd
65			tbd
66			tbd

MENTAL SCARS

D66	SCAR	TIME LIMIT	EFFECT
11			tbd
12			tbd
13			tbd
14			tbd
15			tbd

MENTAL SCARS

D66	SCAR	TIME LIMIT	EFFECT
16			tbd
21			tbd
22			tbd
23			tbd
24			tbd
25			tbd
26			tbd
31			tbd
32			tbd
33			tbd
34			tbd
35			tbd
36			tbd
41			tbd
42			tbd
43			tbd
44			tbd
45			tbd
46			tbd
51			tbd
52			tbd
53			tbd
54			tbd
55			tbd
56			tbd
61			tbd
62			tbd
63			tbd
64			tbd

MENTAL SCARS

D66	SCAR	TIME LIMIT	EFFECT
65			tbd
66			tbd

Treatment

Every agent has received basic medicinal training to treat most wounds directly on the assignment. However various conditions need different types of treatment and as such might take different times to recover from.

TREATMENT	TIMEFRAME
Stabilize Scar	Various
Treat Broken	Scene
Rest	Scene (once per day)
Heal Conditions	Day(s)

In any case, an agent cannot treat its own conditions. Another agent or character has to offer treatment. In principal it is a **Overcome** action with any skill that makes sense to treat conditions in the situation. Scars cannot be fully treated in the field. For that the agent has to return to the headquarters and receive full assesment and treatment there (besides some paperwork the agent has to fill out to describe the scar and how it might affect their performance in future cases - the agency might not want to sent out agents into the field that might be liable).

The outcome of the action differs from the type of treatment. In most cases it will allow the agent receiving the treatment heal one condition. In such a case, you remove the mark on that condition on the agent evaluation form. Its negative effect on any tests does no longer apply. Healing a condition in such a way does not make the agent become unbroken.

NOTE. Since treatment is an action, it is affected like such. To improve success chances on treatment you should make sure to use the situation to your advantage. Likewise, any hostile characters are going to hinder any treatment, so it would be wise to not seek medical attention in the middle of a firefight.

Stabilize Scar

A new scar can have a time limit on when it needs to be treated before it becomes deadly and the agent perishes. As such, stabilizing scars should become first priority. The stabilization process removes the immediate danger of the scar, but does not remove the scar itself (for that the agent needs

to report to the headquarters first). Depending on the time limit, you can choose however when you want to take care of that scar in this way.

Another agent or character performs a Overcome action, with the following outcomes:

- On **Critical Success**: Same as Success, and in addition heal one condition or the agent is no longer broken.
- On **Success**: Any time limit on the scar is removed, but the scar and its effect remain
- On **Partial Success**: Nothing happens
- On **Failure**: Any time limit on every scar is reduced by one

Treat Broken

A broken agent needs attention, lest they gain scars. This typically takes place within the same scene. Other agents try to bring the agent into a secure position or location and provide first aid to stop any immediate danger. Such a treatment can only be performed once per agent per scene.

Another agent or character performs a Overcome action, with the following outcomes:

- On **Critical Success**: Same as Success, and in addition heal one condition
- On **Success**: The agent is no longer broken
- On **Partial Success**: Nothing happens
- On **Failure**: The agent gains a scar or the helping agent gains a condition

Rest

The agents can decide to take a rest. This describes a new scene in which the agents gather supplies and resources in order to treat themselves. This treatment is in most cases superficial but should suffice for the agent to stay around a bit longer. Such a rest can only be performed once a day and every agent can only attempt one Overcome action to treat another agent.

Another agent or character performs a Overcome action, with the following outcomes:

- On **Critical Success**: The agent heals two conditions
- On **Success**: The agent heals one conditions
- On **Partial Success**: The agent heals one condition
- On **Failure**: Nothing happens

Heal Conditions

Taking more time or seeking out professional help is more effective when it comes to treatments. However this is time consuming and can take several days. The upside is, that even when failing, some of the conditions can be healed. For every Overcome action taken in this way, one (or more) days pass. During this time, the agents are gathering the correct supplies, taking their time and consideration for each condition, or are waiting for professional help to become available.

Another agent or character performs a Overcome action, with the following outcomes:

- On **Critical Success**: The agent heals four conditions
- On **Success**: The agent heals heal three conditions
- On **Partial Success**: The agent heals two conditions
- On **Failure**: The agent heals one condition

Oracles

When playing alone or co-operatively, you might end up in situations where you need to spark ideas or find out what is happening next. Oracles are a way of generating random results that help guide such questions and most often come in the form of tables. You have encountered some of them already. You roll the indicated dice and compare the result on the table. You can also use the table to select one of the entries if it matches the narrative directly instead of rolling dice.

Sometimes there is no dedicated table available, but you need to clarify certain aspects of the story, trigger ideas or move the story along. In this case you can do a generic **Oracle Test**. It is commonly used to answer a “yes” or “no” question. You can also use such a test to decide between two different options. To determine the size of the dice pool, choose a likelihood that the question would be answered with “yes” (or the first option is chosen - when deciding between two options). The table below then gives you the amount of dice in the dice pool. This pool cannot be altered as you would do in a normal test, but the procedure is the same.

LIKELIHOOD	POOL
Unlikely	0
50/50	1
Likely	2
Very Likely	3

You roll all the dice in the pool and then determine the outcome.

- On **Critical Success** or **Success**: The answer is “yes” or you choose the first of two options
- On **Partial Success**: Same as on Success, but you suffer consequences
- On **Failure**: The answer is “no”

When you ask questions about the environment or the current situation, you can also create aspects as part of the test. For example if you asked “Is it night?” and the oracle answered “yes”, then you would add a new situational aspect **Nighttime**. Consequences in such situation could be, that such a generated aspect gains a bane.

ASKING THE ORACLE. When asking the oracle in such a way, you should be mindful on how you ask these questions. You shouldn't ask questions that could be resolved by a different test or action. Bad examples would be “Do I defeat the guard?” or “Can I jump over the wall?”. Good questions include queries about the environment or situation and often start with “Is”.

The Flow of Play

In A.D.A. you will send one or two agents on cases to investigate mysterious events and tell the story of what happens during this mission. You advance through this story by moving from scene to scene. In a scene you encounter different opposition that you will need to overcome in order to investigate and gather clues. Each clue brings you closer to the artefact and its powers.

In roleplaying games you not only play *with* your character, you play *as* your character. The character sheet gives you information on what it might to or wouldn't do in a situation and this can be completely different from your own behaviour.

If you come to a situation where you don't know what could happen next, you can try out what feels right to you or you can ask a question to the Oracle. Above all if it is interesting, dramatic and fits the fiction, you're on the right track.

Embrace all failures. They make the story interesting by introducing new obstacles and hazards your characters need to overcome and represent the chaos and unpredictability of the artefacts in the world.

Above have fun. There's no wrong in playing A.D.A. if you're having fun then you are right, even if you don't get every rule correct the first time around.

Fiction First

Let the golden rule of “Fiction First” thrive your play. Instead of thinking about what actions to take and how this might affect the characters, let your

imagination roam free. Once you figured out what could happen, then roll pick an action and roll the dice. The outcome of an action isn't telling you what exactly happens but tells you constraints on what you should apply to the fiction to make sense of the roll. Same goes for oracles and their result. They give you vague pointers on what might happen and you should fill out the details within the current situation and what makes most sense in the fiction.

This should give you the general flow of

1. Describe the scene within the fiction
2. Determine what characters would do within the fiction
3. Determine opposition
4. Determine rules applicable
5. Roll action
6. Interpret constraints from outcome
7. Describe the action resolution with these constraints within the fiction

To note here is that every decision should make sense within the constraints of your fiction. *Create Advantage* is a powerful tool and you could just create an aspect that immediately resolves any situation (such as a *deus ex machina*). But this would probably not make sense within the fiction so it should not come to any action resolution. Similarly the outcome constraints should make sense in the same fiction.

You can also see, that the flow is somewhat cyclical. Once you have finished the action description, the situation has changed and you can describe that new scene and with that begin anew with the flow.

Agent Assessment

Hiring

The agency is always on the lookout for new agents. Rarely are people seeking this kind of employment of their own, but the agency is somehow mysteriously selecting candidates of their own. It might be because nobody has any clue what is going on in this big bureaucracy anyway or some other force is choosing new prospects. Most of the people working at the agency got this job by some form of luck, fate or some other reason.

New possible agents come from various background and lifestyles. Different approaches to problems is what the agency needs in order to deal with artefacts. Thinking outside the box saved more than one life. Nonetheless there is a strict assessment for new hires and protocols to follow. The progress is noted down on the Agent Evaluation Form. Then reviewed, copied and archived.

The hiring process is carried out in the following steps:

1. Select Profile
2. Determine Personality
3. Measure Skills
4. Rate Abilities
5. Record Identity

Select Profile

At the beginning of the hiring assessment, the applicant will need to fill out an extensive questionnaire to determine the new agents profile. Each agent is assigned such a profile. The agency uses this as a method of gauging once general demeanor and approaches in order to efficiently select the correct missions to guarantee success - or so they claim. Nobody actually understands these tests and profiles and they don't make much sense in the greater scheme of things. It also doesn't help that the average time to complete this questionnaire is a little under 8 hours.

A profile gives you a set of abilities and possible personalities you can choose from during this character creation. Each of the profiles are described in further detail below. Once an agent has selected a profile it can't be changed.

Determine Personality

In this step you will determine the agent's *High Concept* and *Flaw*.

For the High Concept, roll two dice on the respective table on the profile. The first die will determine a descriptive adjective and the second a background (or profession). From this you can construct an aspect by interpreting the results or just use the results as an aspect as their own. Instead of rolling you can also select freely entries on the table.

For the flaw you proceed similarly but you will only roll one die and consult the table for descriptions of possible Flaws.

Measure Skills

Each profile determines a set of starting skills. Note down the ratings of these skills on the Evaluation Form. You then proceed and distribute additional points in skills according to the following scheme:

- 1 point to a skill that emphasizes your High Concept
- 1 point to a skill that emphasizes your Flaw
- 2 points to any skills of your choice

For every point you can increase the rating of a skill by one. Note however that the rating can't exceed 2 when doing so.

Rate Abilities

Choose one of the abilities provided on the profile or select one of them randomly and record it.

Record Identity

Lastly imagine what your new agent looks like, what do they wear. And most importantly give them a name.

Skills

WORK IN PROGRESS. This section will contain more detailed description of each skill as well as a selection of separate abilities for each skill.

Profiles

WORK IN PROGRESS. For now there is only a singular profile to choose from. This section will in the end contain more profiles but for now this is mostly considered a proof-of-concept.

The Inspector

High Concept

D3	DESCRIPTOR
1	Detail-oriented
2	Observant
3	Logical and Practical

D3	BACKGROUND
1	Lawyer
2	Police Officer or Detective
3	Doctor

Flaw

D3	FLAW
1	Judgmental
2	Subjective
3	Insensitive

Starting Skills

SKILL	RATING
Logic	2
Notice	1

Abilities

IT'S ALL CONNECTED. When drawing conclusions about the artefact and succeeding, you retain an additional clue.

ONE MORE QUESTION. Gain 2 dice when doing a skill test, when trying to get information from another character.

FOCUSED. Ignore all negative penalties from Conditions when doing a skill test involving **Logic**.

Agent Development

WORK IN PROGRESS. This section will describe on how to “level up” individual agents, thus improving their skills or gaining new abilities.

Case Assignment

Agents are assigned cases in order to investigate strange occurrences, possibly involving artefacts. During these cases they encounter dangerous hazards and other characters, that stand in the way of the agents. The goal remains the same: Find out what is causing the trouble and try to detain it, in order to protect the public and keep the artefact away from the wrong hands.

A case consists of multiple scenes, similar to a scene in a movie. A scene might involve the agents gathering clues or trying to protect themselves from the hazards around them.

WORK IN PROGRESS. This chapter still contains mechanisms that match to the “old” core rules. As such they may make no sense.

Hazards

Hazards are various obstacles and dangers, agents will face during their investigations. Although they represent opposition they are not necessarily evil. They act upon their own motivation and impulses that might contradict the agents efforts. For example a police officer tries to prevent your agents access to a location. The officer does not act in an evil intend but to orders given to him.

Types of Hazards

Hazards come in five main types, that are described in more detail below: **Individual, Group, Environment, Strange, Doom.**

Individual

This type of hazard describes a singular person, or sometimes an animal. In most cases individuals hold some form of power or respect in a community, such as a mayor of a town or a priest and his congregation. They might not confront the agents directly but is holding the strings in the background in order to fulfill his or her motivation and impulse.

d6	Impulse
1	to maintain the status quo
2	to control
3	to enrich themselves
4	to overthrow or lead
5	to collect
6	to create radical change

Group

If more than one person (or animal) shares motivations or believes, they can come together and form a group. Whereas a single individual from such a group might not present much danger, when they band together they can exert similar power like an individual could. Examples include a group of tight friends, a whole neighborhood or even complete organizations such as the police or the military.

d6	Impulse
1	to protect their own / close rank
2	to victimize anyone
3	to riot against the status quo
4	to consume / prohibit resources
5	to prevent access / close off
6	to incorporate people

Environment

The surroundings can provide opposition as well. Ranging from natural obstacles such as fallen trees to closed off areas, such as a military base. This type of hazard describe some form of location, building or structure that is man made or occurs naturally.

d6	Impulse
1	to keep something in / contain
2	to keep something out / deny access
3	to delay
4	to entice / betray
5	to trap
6	to produce strange

Strange

An active artefact has mysterious effects that can form strange occurrences. Whenever something unexplainable is happening, an artefact is not far away. This might range from people gaining superhuman abilities or magical barriers that seal off whole parts of a location.

d6	Impulse
1	to transform / change
2	to provide power
3	to create strong emotions
4	to create chaos
5	to warp / manipulate reality
6	to dominate

Doom

Multiple hazards could conspire to start events or plan things that could end in people getting killed or whole cities being destroyed. A ritual started by a secretive cult or the holder of an artefact unleashing its power are just some examples. The outcome could also lie ahead in the future and not be directly visible. Such as a secluded village not having enough resources to survive a harsh winter due to a drought.

d6	Impulse
1	to destroy
2	to promote and justify violence
3	to impoverish people
4	to undo
5	to imprison
6	to kill

Creating Hazards

Hazards emerge naturally during the investigation. People or locations you encounter might turn against (or were secretly already scheming) the agents. Consider turning them into hazards as soon as you feel this happening. It is at this point you probably can give the hazard a proper name (such as the name of the person or a location).

Alternatively you can roll on the following table to generate a hazard:

2d6	Hazard Type
2	Doom
3-5	Environment
6-8	Individual
9-11	Group
12	Strange

Besides name and type, hazards should also always include an impulse. Choose an appropriate impulse or roll on the tables provided with each type to create one randomly.

Playing with Hazards

Hazards are pervasive during your case and some of them are actively trying to work against your agents to fulfill their impulse. All hazards are noted down in the case file but only some of them will be also present in a scene to be actively interacting. All other hazards work in the background and the agents feel their influence in a different way.

When hazards are part of a scene they act similarly to an aspect. However, they can only be compelled and not invoked by the agents. They are working against them after all.

In addition, when an agent tries to do an action, before checking the outcome, each hazard that is present and suitable subtracts 1 from the value of the highest die rolled. If multiple hazards would apply, then apply each of these effects one after the other.

Overcoming Hazards

As hazards are treated as normal aspects, they can be overcome the same way. The agents can perform **Overcome** or **Skirmish** actions, whichever is appropriate for the hazard. For example it makes sense that an **Individual** might be fought instead of simply overcome. Of course you can also choose to talk your way out of the situation so overcome might be appropriate as well.

When a hazard is overcome it is removed from the scene but not necessarily from the case. If not done so already, note down the hazard on the case file. Hazards can reappear in a later scene. In some cases it may be appropriate to remove the hazard altogether, but this should be a rare occurrence.

Non-Player Characters (NPC)

Your agents will most likely encounter other people in their case. They will need to ask the locals in order to gather clues to find the artefact. These

are called non-player characters, because they are not controlled by any player and as such do not directly interact with the scene. When there are NPCs present in a scene, consider how the actions of the agents might also affect them.

Not all NPCs might be friendly and as such you might need to overcome them (either with deception or brute force). Some hazards might emerge as NPC in a scene (particularly Individual or Group hazards). There are three types of NPCs you can encounter during a case: Minor, Named and Unique.

- **Minor** NPCs are like extras in a movie. Nameless people that act in the background. They are fleeting and mostly insignificant in the story. The agents might interact with them, for example asking for directions to a certain place. They can act as distraction or a minor obstacle. A master villain might send a nameless army of thugs against you.
- **Named** NPCs support the story. Most often they are a hazard and as such you can encounter them multiple times over the course of the case. They hold more significance in the community and story. As the type suggest they should have a name and often come with their own motivation. Examples might include a particular leader of a street gang.
- **Unique** NPCs are central to a case. They hold major significance in the story. They can be the pivotal opposition or ally and tip the balance of the investigation one way or the other. The primary antagonist could be such an NPC. They need the most attention to any other NPC and if left unchecked may cause catastrophies for the agents.

NPCs don't necessarily have to be other people, they can also represent animals or otherworldly beings that somehow create an obstacle or hold information. Certain interactions might not be possible (such as entering a conversation with a dog) in normal circumstances, but there might be artefacts that allow you to do so - who knows.

NPCs in Conversations

NPCs may hold vital information or clues for the investigation. It is thus an opportunity to engage NPCs, if they are willing, in a conversation to gather intel. The following table shows possibilities how this interaction might occur.

d6	Speaker 1	Speaker 2 / Listener
1	Strongly Disagrees	Strongly Agrees
2	Disagrees	Agrees
3	Has news	Is Shocked by
4	Needs to know	Doesn't care
5	Agrees	Disagrees
6	Strongly Agrees	Strongly Disagrees

When a NPC is talking to one of your agents, roll on the table for *Speaker 1* and if the NPC is listening or answering to your agent, then roll on the table for *Speaker 2*. You can even simulate listening to a conversation between to NPCs. Just roll twice and check each table once.

A NPC can also have a general demeanor against your agents that might incline it to react to such interaction differently.

d6	Demeanor
1-2	Hostile
3-5	Indifferent
6	Friendly

NPCs in Conflicts

There might be times, when force, be it physical or mental, is the only remaining option. The obstacle presented by the NPC is too big and the only solution is to enter in a conflict. For this matter you can use the **Skirmish** action. Depending on the type of the NPC it possesses a certain amount of stress.

Type	Stress Level
Minor	0-2
Named	2-4
Unique	6+

Similarly to your characters, NPC can take a certain amount of strain on their body, mind and soul before they give in and surrender (or worse). You need to inflict stress in order to exceed their total stress. So if a NPC has a Stress Level of 1 you need to induce at least 2 stress to take it out (1 to fill all of its stress, and the next hit will take it out). This is similar to the stress of a player, whereas first you fill the stress and subsequent hits inflict scars.

As NPCs are not controlled by any player, the skirmish action already takes into account their reaction to your attacks. A failure in a skirmish represents the NPC getting the upper hand against the agent and landing a counterattack and thus inflicting stress to the agent.

Handling Groups of NPCs

In certain situation the agents might encounter a bunch of NPCs in one place, or a group of people is trying to stand in their way. These are typically Minor NPCs. Since multiple people create a more challenging obstacle you can increase the Stress Level of the NPC to represent a group. Or you can create a Named or Unique NPC that represents the leader of that group and if you dealt with that character the rest of the group disbands.

Example

Your agents encounter a group of 4 thugs sent by a local gangster to rough you up. Instead of running 4 individual Minor NPCs with a Stress Level of 1, you can run 1 NPC (“Group of Thugs”) with a Stress Level of 2 (or even 3). Or you can play with a Named NPC (“Knuckles, Gang Leader”) with a Stress Level of 2.

Creating NPCs

NPCs in A.D.A. are described in general terms (that act as well as aspects). These would be **Name (or general description), Type, Impulse, Appearance, Occupation** and optionally a **Stress Level**.

Most NPCs are expressed by a hazard and thus already come with an impulse. In case one is missing you can roll the tables for **Individuals** or **Groups** or come up with an appropriate motivation or impulse. For the other term the following table can give you some inspiration.

d66	Appearance	d66	Appearance	d66	Appearance
11	Withered	31	Grotesque	51	Long-Haired
12	Attractive	32	Dirty	52	Creepy
13	Muscular	33	Tanned	53	Hunchbacked
14	Unattractive	34	Pale	54	Stiff
15	Wealthy	35	Sickly	55	Crippled
16	Unkempt	36	Immaculate	56	Old
21	Overweight	41	Wet	61	Youthful
22	Skinny	42	Short	62	Petite
23	Lean	43	Unshaven	63	Lumbering
24	Athletic	44	Unwashed	64	Bald
25	Swollen Legs	45	Bearded	65	Blind
26	Naked	46	Short-Haired	66	Bony

d66	Occupation	d66	Occupation	d66	Occupation
11	Prostitute	31	Priest	51	Sailor
12	Merchant	32	Beggar	52	Barman / Barmaid
13	Business Owner	33	Sheriff	53	Mason
14	Servant / Butler	34	Mayor	54	Baker
15	Actor	35	Masseuse	55	Thief
16	Engineer	36	Cook	56	Firefighter
21	Labourer	41	Farmer	61	Postman
22	Barber	42	Butcher	62	Student / Pupil
23	Criminal	43	Unemployed	63	Teacher
24	Musician	44	Artist	64	Scientist
25	Miner	45	Tailor	65	Driver
26	Doctor	46	Police Officer	66	Mortitian

Relationship between Hazards and NPCs

Even though NPCs might stem from hazards and can thus have the same name and impulse, they represent different things and should be handled as such. A hazard can be thought of, as an influence in a scene, whereas the NPC is an instance of a particular hazard in the scene. Each can exist without the other and they can even be present in the same scene.

For example, consider a hazard “The Mayor” that is also an NPC. Both have the same name and impulse. When the mayor is present in a scene as a hazard, it represents the influence the mayor has in the town and is causing your agents trouble. He might have called ahead to some place to deny you access, or is shadowing your agents. When the mayor is present as an NPC, you can directly interact with him (whereas in the hazard you do not necessarily talk to the mayor directly).

In the case you manage to get rid of the mayor, this does not necessarily remove the hazard as well. The mayors influence is felt even after (such as people still standing behind his decisions, or plans already set in motion). It might even generate a new hazard (such as a group of police now dispatch to imprison your agents).

On the other hand, if you manage to get rid of the mayor as a hazard, the NPC is still there. He might try a last ditch effort to oppose you.

Conducting an Investigation

The main goal of the agents during a case is to investigate the strange occurrences in order to find the artefact. For that matter they will search clues

and then use these clues to narrow down the whereabouts of the artefact. They will interrogate people, examine (maybe off-limits) locations and shake down some suspects.

In order for headquarters to successfully detain the artefact, four big questions need to be answered.

Big Questions

During the investigation, the agents will figure out the answers to the following big questions in this order:

1. Type
2. Effect
3. Ownership
4. Downside

Type

Artefacts come in all shapes and sizes. Starting from small common items, such as keys or dolls, they can even consist of complete buildings or entire areas (such as the Bermuda Triangle). If unsure about what type the artefact could be, you can roll on the following table.

d6	Type
1	Inanimate Object
2	Person
3	Animal
4	Building
5	Location
6	Plant

Effect

Whenever something strange and unexplainable happens, there must be an artefact involved somehow. Consider what strange things have happened to the agents, this could reflect the power of the artefact.

Ownership

Someone or something is possessing the artefact. In some cases it could even be that the artefact is bound to a specific location (or has to be in a specific location). As fate would have it, it is probably something that the agents have encountered during their investigations such as a hazard or a NPC.

Downside

As powerful as the artefacts are, there is another face on the same coin. Each artefact has a price for its power, either to the one controlling it, or to the people around them. All that has happened to the agents, whenever their luck ran out, could have been actually a downside of the artefact.

Gathering Clues

Before the agents can answer one of the Big Questions, they have to gather clues. These represent just some little pieces of information or evidence that can be used to draw conclusion and create an answer. They could be thought of like aspects of the investigation. And as such you can get clues by performing **Create Advantage** actions.

Instead of using a skill to perform this action, an agent needs to use one of the traits instead. This represents the cumulative effort of all the skills in that trait to get a clue. The outcome is the same as when using the Create Advantage action to create a new aspect, but instead you create a clue instead. You do not get free invocations or boost as part of this action and free compels introduces a hazard into the scene instead.

You can only attempt to gather a clue with each trait once per scene, no matter how many agents are present in the scene or if you failed your previous gathering or not. You can still invoke aspects as you would any action roll to ensure your success.

Draw Conclusions

After a scene ends, the agents have time to catch up and think over the clues they have gathered so far. This allows them to draw conclusions and answer one of the big questions.

Imagine what the answer of the next, in the appropriate order, unanswered big question could be and state it as a fact. You can then attempt to do a **Test Hypothesis** action. For this you choose an amount of gathered clues to be used for this roll. You have to at least choose 1 and at most 4 clues to be used in this way. Subtract that amount of clues from the total amount of clues you have. You then roll that amount of dice, like in any action roll and compare the outcome.

- On **Critical Success**: The stated fact is true and answers the question. You also gain 1 clue back.
- On **Success**: The stated fact is true and answers the question.
- On **Partial Success**: The stated fact is false and the question remains unanswered.
- On **Failure**: The stated fact is false and the investigation reveals that a previously answered question was a red herring and becomes unanswered.

Ending the Investigation

When the last question is answered successfully and no unanswered questions remain, the case is closed. The agents report back to the headquarters which will begin immediate detainment and cleanup procedures.

Case

Similar to a character, a case has its own sheet, the **Case Sheet**, to keep track of important things regarding the case and acts as a helper and reminder during the play. On this sheet you will find:

- Hazards
- Non-Player Characters
- Investigation Clues and Artefact Details

Creating a new case

Countless analysts in the agency are browsing through thousands of newspaper articles and reports to find irregularities in the world that might relate to an artefact. There are strict protocols to follow when it comes to creating a new case report in order to send agents to the field (and potentially to their doom). Follow these steps to create a new case.

1. Choose Site

The site of the artefact is a location where the artefact is most likely to be found. This might be a single building or could be a sprawling metropolis. There is a list of categories such a site might fall into and the analyst can choose whichever fits the most. You can think of them like the employee profiles for characters. A list of sites can be found in the **Filing Cabinet**.

Each site will give you a list of descriptions from which you can choose one or you can come up with one yourself. This act as a general description what the site might look like and maybe some of its quirks and challenges. This description becomes a **World Aspect**.

You will also find a list of hazards for each site. Select a number of these hazards and note them down on the case sheet.

2. Choose Singularity

Like the site, the singularity is a generalization on what the effect of the artefact might be. Eye-witness reports are not known to be fully reliable so they are gathered and generalized into different types of singularities that

might fit the descriptions best. Again you can find a selection of these in the **Filing Cabinet**.

When choosing a singularity you are given a list of effects and hazards, similarly to a site. The effect is a general overview on what the artefact might do, what exactly is for the agents to be investigated. This becomes a **World Aspect** as well. And again you will be prompted to select a number of hazards from the list and note them down on your case sheet.

3. Choose Agents

Now select one or two agents to send off to this new case. Each of these agents starts with exactly 1 Luck. They will lose any excess Luck they might have from previous cases (or they might finally get one luck back).

Playing a case

A case is a series of scenes played one after the other. In these scenes the agents encounter hazards and challenges all with the goal in finding the artefact and detaining it. The case ends when either your agents are unable to investigate further or if the agents were successful in identifying all aspects of the artefact. In that case a specialist unit will be dispatched from the agency and the artefact detained.

Scenes

Scenes are the bread and butter of A.D.A. gameplay. Everything that is happening and the way the agents are interacting with the case is through scenes. These are like scenes in a TV show or movie. They focus on a specific sequence of events and actions. The characters stand in the foreground and everything that is unimportant just exists in the background and is rarely mentioned at all.

Starting a Scene

When creating a new scene, at least the following questions should be answered:

- **Purpose:** What is the overall goal that the agents want to achieve in this scene.
- **Location:** Where does this take place. A specific room in a building or some place?
- **People:** Who is participating in this scene. This can be NPCs or player agents. It makes sense to have at least one agent participating in a

scene, although not all agents on a case have to participate in every scene.

- **Hazards:** What is opposing to the agents in this scene? Choose between two to three hazards from the list of hazards in the case that are influencing this scene.

Optionally you can also give a scene one or two aspects to set the mood and theme of the scene. *Heavy Rainfall* or *At Night* for example.

During a Scene

When a scene has been started, the people that are participating in a scene can do actions and interact with each other. There might be effects or events that alter the setup of the scene. People come and go and so do hazards.

However when you feel that the purpose or location of a scene needs to be changed, and it differs to much from your current setup, consider ending the scene. For example if your agent learn that they need to go to the other end of town, a new scene at that location should be started.

As mentioned, the focus of a scene is on your characters and how they interact with the world. You don't have to - unless you want to - roleplay every single thing. If your agents need to get to some place you can just cut to the new location, no need to roleplay them getting in a car and driving there - except if you feel that there might be happening on their way there of course.

Ending a Scene

A scene normally ends naturally. The purpose of the scene has been reached - or has fallen so far out of reach it can be achieved within reasonable time. Or anything else in the setup has changed drastically.

When ending a scene, your agent have the opportunity to catch a little breath, gather their thoughts and plan their next steps. It is now that you draw conclusions and reduce some of the stress.

But when all is said and done a new scene starts and the cycle continues until your agent finish the case or die trying.

Filing Cabinet

Sites

Small Town

d6	Description
1	secluded small town in the middle of nowhere
2	town with an eventful history
3	town booming with tourism
4	town with an alternative way of live
5	spa town
6	peaceful quaint town

Starting Hazards (select 4)

- INDIVIDUAL - The Mayor; Impulse: *to maintain the status quo*
- INDIVIDUAL - The Sherrif; Impulse: *to control*
- INDIVIDUAL - A Nobleman; Impulse: *to collect*
- GROUP - A gang of youngsters; Impulse: *to riot against the status quo*
- GROUP - The Neighborhood Watch; Impulse: *to close off*
- ENVIRONMENT - A landmark; Impulse: *to entice*

Singularities

Temporal

d6	Effects
1	Anachronistic objects or people
2	Experience of past or future events
3	Reoccurrence of same events
4	Missing recollection of events / periods of time
5	Accelerated or decelerated passing of time
6	Trime travel

Starting Hazards (select 2)

- STRANGE- Impulse: *to change*
- STRANGE - Impulse: *to manipulate reality*
- STRANGE - Impulse: *to create chaos*
- DOOM - Impulse: *to undo*

Case Report

1. Case Number	b. Site	b. Singularity				
2. Artefact	a. Type					
	b. Effect					
	c. Owner					
	d. Downside					
3. Hazards	Name	Type	Impulse	Name	Type	Impulse
4. Non-Player Characters	Name	Type	Impulse	Appearance	Occupation	Stress

5. Clues

Case Report - Scenes

Purpose	Location	Purpose	Location
People	Hazards	People	Hazards
Aspects		Aspects	
Purpose	Location	Purpose	Location
People	Hazards	People	Hazards
Aspects		Aspects	
Purpose	Location	Purpose	Location
People	Hazards	People	Hazards
Aspects		Aspects	