A.D.A.

Artefact Detention Agency

A solo roleplaying game.

Endless Wonders. Endless Possibilities. Endless Bureaucracy.

r202205-001

Contents

Introduction

In A.D.A., you are an agent of a secrective 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 unneccesary 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

r202205-001

Overworked the Treatment section. Instead of having four distinct treatment options there is now just one with variable outcome. The effects

should be similar but it takes much less effort to remember how to use treatment. In addition made sure that everything is matching on the three basic action and certain other "actions" are just variation on these basic action (such as treatment). Treatment is now also a Trait Test instead of an individual skill test.

r202204-001

Fleshed out Case Assignment with the new base ruleset. The hazard system wasn't really working and limited the design space a bit too much. Also the investigation just ended. There was no real climatic end-battle, you would just win when all 4 questions have been answered.

r202203-001

Major overhaul of the core mechanics. Everything is a dice pool now and everything is adding or substracting 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 redesign 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.

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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 loose 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 relationsships (*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 consists of the number of dice equal to that

choosen 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 striked 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 spend 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 spend 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 then 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 possibilites 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	tbd
25	
26	
31	tbd
32	
33	
34	tbd
35	
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 exploitet. 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 exploitet 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 it 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 alltogether. 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 the 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 the 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 loose 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 times 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 chosse 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 developped, 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. This treatment isn't the best and can't heal any injury, but it will do, to keep the agent going. Full treatment can be had at the headquarters with specialized personel with years of experience (or so they claim - some injuries inflicted by artefacts are one of a kind).

Treatment occurs in its own scene. Every agent in the scene can take a **Overcome** action once, to treat. Instead of doing a Skill Test, the agent does a Trait Test instead with one of the three Traits. Physical treatment is the raw physical effort to treat an injury, such as cauterizing open wounds or creating a basic bandage. Mental treatment is to use logic and knowledge to treat wounds, such as remembering the correct antitode to poisons or how to effectively treat certain conditions or to calm the emitions. Social treatment might be the effort of seeking others help with more knowledge to treat wounds, such as doctors or other personel.

As treatment is an action, if the agent is broken they can't take that action. If they however loose the broken condition as part of the same scene and they did not yet seek treatment, they can then seek treatment as well.

- On **Critical Success**: You choose two (2) different options from the list below.

- On **Success**: You choose one (1) options from the table below.

- On **Partial Success**: Same as success, but you also suffer consequences.

- On **Failure**: You suffer consequences.

The options are:

- **Stabilize Scar**: Remove the time limit of a scar on any agent in the scene. The scar and its effect remain.

- **Treat Broken**: Any agent (other than self) is no longer broken.

- **Rest**: Heal two (2) conditions other than broken on the agent taking the action.

- **Take Care**: Heal one (1) condition other than broken on the agent taking the action and any other agent in the same scene.

- **Prepare**: Start the next scene with a boon.

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 choosen - 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 giv e 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 Assesment

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 canditates 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 caried 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 guaging once general demeanor and aproaches in order to efficiently select the correct missions to garantue sucess - 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 occurences, 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.

The structure of a case follows these steps:

1. The Ping

2. The Investigation

3. The Showdown

4. The Debriefing

Similar to an agent, a case has its own sheet that is filled as the case is going. This is called the Case Report.

The Ping

An endless number of analyst is gathering intelligence from around the world about strange occurances and phenomena. They search through Social Media, News Reports and police records to find clues about potential artefacts. When enough evidence has gathered that is concentrated on a specific location and possible phenomena, a special form is filled out and sent to the agents. This is the ping and it marks the begin of a new case.

To create a new case report, first choose one of the available Sites. The site indicates where the artefact has been last seen and where it might be. It also determines who might possess the artefact and what ill fate the site has befallen as a consequence of the artefact being used.

Next choose a Singularity, a classification on what the effects and powers of the artefact might be. Singularities have a tendency to be bound to specific types of artefact.

Both the Site and Singularity share a Feature and Hazard oracle table. Whenever you need to know what could be encountered in a case, roll three six-sided die (3d6) and add the values together, then reference the tables. You will notice that not all numbers are on each table so you need to check the table that holds that particular number.

> **EXAMPLE.** You roll three dice and roll a 3, 2 and 5. That is a total of 10. For features, you will need to look at the table on the site, but for a hazard, you will need to look at the singularity table.

Features are places, people or locations that stand out and might warrant a closer look. They provide a possible starting point for a investigation and gathering clues. Features normally do not hinder the agents but if the story warrants so, they can also be used as obstacles for the agents to overcome.

Hazards on the other hand, try actively to hinder the agents in their investigation. More on this later.

Lastly you select a number of agents to send out to this case.

The Investigation

The main goal of the agents during a case is to investigate the strange occurences 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.

Big Questions

In order to increase the chances in succeeding detaining the artefact, four big questions need to answered.

1. **Type**: Artefacts come in all shapes and sizes. Starting from small common items, such as keys or dolls, they can even consists of complete buildings or entire areas (such as the Bermudas Triangle).

2. **Effect**: Artefacts are powerful things that can alter reality, bend physics to their own will and could be considered magic by some.

3. **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.

4. **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.

However instead of a Skill Test you must perform a Trait Test. This rep-
resents 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, the cre-
ated aspects are called clues. They are treated as world aspects, but mostly
make sense during the case they were created on. Boons and Banes attach
normally to these aspects and become a powerful way to aid in future tests
across multiple scenes. However if the clue is removed before all boons are
used, you will loose that benefit.

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 use boons, aid or push 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 order, unanswered big ques-
tion could be and state it as a fact. The Site and Singularity provide oracle
tables if you are unsure.

You can then attempt to do draw a conclusion. This is in essence a **Ex-
ploit Advantage** action. But for this you choose an amount of gathered clues
to be used for the roll. You have to at least choose 1 and at most 4 clues to
be used in this way. Substract that amount of clues from the total amount
of clues you have. You then perform a Test with that amount of dice in your
pool.

- 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 hering and becomes unanswered.

Ending the Investigation

When the last question is answered successfully and no unanswered questions remain, the case comes to a conclusion and they will face the artefact and its owner in a final showdown.

Hazards

Your agents will most likely encounter some form of opposition in their case. They will need to ask around to gather clues to find the artefact, but not everybody is happy to see them or interact with them. When hazards represent other people or characters they can also be referred as Non-Player Characters (NPCs) - characters that are not directly under the control of the player, but are also affected directly by the choices of the agents and their actions.

The artefact, or its holder, can also cause trouble in form of obstacles that the agents need to overcome. As such, hazards don't neccesarily have to be other people, they can also represent animals or otherworldy beings that somehow create an obstacle or hold information. Fallen trees, landslides or closed doors also fall under this category.

Hazards can be classified in three different types: Minor, Named and Unique.

- **Minor** hazards can be nameless NPCs that act in the background, acting like extras in a movie. Such hazards are fleeting and mostly insignificant in the story. The agents might interact with them, for example asking for directions to a certain place. A master villain might send a nameless army of thugs against you. Minor hazards can also represent minor obstacles and setbacks such as a blocked path or door.

- **Named** hazards support the story. You might 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 with ties to a major antagonist.

- **Unique** hazards 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 a hazard. They need the most attention to any other hazard and if left unchecked may cause catastrophies for the agents. A certain effect of a artefact could also be considered a unique hazard.

Demeanor

Hazards, most likely NPCs, have an attitude towards the agents. This drives how they interact with them and how they might react. A friendly demeanor does not neccessarily mean, that they do whatever the agents want. If a guard is friendly he doesn't just allow the agents in, into whatever he is guarding, but might be politely ask them to leave. Conversly a hostile demeanor doesn't mean, that they immediately seek conflict with the agents but is less receptive to their persuasions.

If you are unsure what the demeanor of the hazard to your characters is, you can roll on the following oracle table.

D6	DEMEANOR
1-2	Hostile
3-5	Indifferent
6	Friendly

Conversations

NPCs may hold vital information or clues for the investigation. It is thus an opportunity to engage NPCs, if they are willing or compelled to, 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.

Overcome

Most hazards actively try to work against the purpose of a scene and the actions of the agents. Like aspects, they can be overcome. However, hazards might push back against that. This is represented by two qualities: Resistance and Fortitude.

- **Resistance** describes the ability to withstand the actions of the agents. This can mean armor or quick reflexes or a keen mind that is seeing through the deceptions of the agents.

- **Fortitude** describes on how though a hazard is. A wooden door is easier to break than a steel one.

Both resistance and fortitude have a rating starting from zero (0). When overcoming a hazards, the resistance removes a number of dice from the dice pool of the action according to the rating. Whereas the fortitude rating indicates how many times that hazards needs to be overcome, before it is removed from a scene.

> **OVERCOMING HAZARDS.** Note that overcoming a hazard does not neccessarily mean, that there is a physical or mental conflict. This could also mean, that the agents are using some form of deception or distraction or trying to sneak by. The resistance of a hazard is there to encourage the agents to use their surroundings - as such the corresponding aspects of a scene - to formulate a plan before confronting the hazard.
>
> Overcoming a hazard also does not mean, that the hazard is completely destroyed or killed, rather it is removed from a scene or does no longer hold any significance in the scene - and as such opposes the purpose of the scene. Guards can be knocked out or in bonds.

As a guideline, the different kinds of hazards can have the following parameters:

TYPE	RESISTANCE	FORTITUDE
Minor	0-1	1
Named	1-2	1-2
Unique	2-3	2-4

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 uninmportant 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 overal 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. 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. This might also include NPCs that act as allies to the agents.

- **Hazards**: What is acting against the purpose of the 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. Consequences might alter the scene, introduce new obstacles to overcome or characters turning against each other.

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.

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.

Clocks

A clock represents a progress in a particular process, such as overcoming a hazard with fortitude. In its simplest form, a clock consists of a circle that is divided into segments. You can also use a set of checkboxes or any other form that lets you mark progress. The more segments a clock has, the more complex the process is.
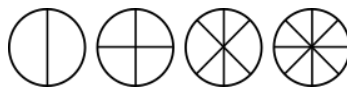
One segment denotes a specific amount of time that has passed. Every segment denotes the same amount of time (although you don't have to draw those segments perfectly equal). The amount can be different, depending on what progress the clock represents. It could be minutes for a bomb that is going to explodes or could be something abstract, such as a specific amount of scenes before something happens.

Only use clocks when the situation is complex or you need to track something over time. If something can be resolved with a single roll, you do not need a clock.

> **CREATING CLOCKS.** A clock should represent the obstacle or hazard and not the method. This means that you should create a clock for *ticking bomb* and not defusing the bomb. There are many ways to overcome the ticking bomb and defusing is just one way.

> **INVESTIGATIONS ON A CLOCK.** As an optional rule, you can put the whole case on a clock. Mark a segment for every scene and when the clock runs out, the showdown is happening.

Challenges

Challenges are a special kind of scene. Such a scene represents a struggle or continuous challenge against a hazard. This could be for example a chase or a debate to convince someone to help your agents. To create a new challenge answer the following questions:

- **Purpose**: Similar to the purpose of a scene, this describes the goal of the challenge.

- **Length**: A clock determining how long this challenge does last, before it has to be resolved.

- **Rating**: How difficult is this challenge going to be, to resolve successfully.

You then proceed and play like you would in a normal scene. For every action you take, fill in one segment of the clock. In addition record if the action was successful or failed. When the clock runs out, resolve the challenge and the scene ends.

Resolving a challenge

When resolving a challenge, perform a Challenge Test. Its rating equals the number of successful actions substracted both the failed actions and the Rating of the challenge. You can't use boons, aid or push this roll.

- On **Critical Success**: The goal is reached.

- On **Success**: Same as a critical success.

- On **Partial Success**: The goal is reached but with consequences.

- On **Failure**: The goal is not reached and there are consequences.

> **EXAMPLE.** During a challenge there were 4 succeeded and 2 failed actions. The challenge had a rating of 1, so in the end, to resolve the action, the dice pool for the test consists of 4 minus 2 minus 1 dice, so in total 1.

The Showdown

At the end of the investigation, the agents corner the owner of the artefact in order to safely detain it. The Showdown is a challenge with the following parameters:

- **Purpose**: To detain the artefact for safekeeping by the agency - colloqually known as: Grab, Bag and Tag.

- **Length**: Two (2) plus the amount of answered big questions.

- **Rating**: The amount of unanswered big questions.

No matter the outcome of the resolution of the challenge, the case ends. The agents are either successful in detaining the artefact or the agency has to send out another group to finish the job.

The Debriefing

WORK IN PROGRESS. At this point, the scars on participating agents can become permament. This is also the point where character advancement would happen. At the moment these rules are not fleshed out.

Filing Cabinet

Sites

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

Small Town

Types of Small Towns may include: secluded small towns in the middle of nowhere, towns with an eventful history, booming with tourism, alternate way of live, spa or any peaceful quaint town.

Ownership

D3	OWNERSHIP
1	A previously encountered character that holds power in the town *or* a often overlooked character - the pariah of the town.
2	A building in town that is said to be cursed.
3	The town as a collective.

Downside

D3	DOWNSIDE
1	No one seems to be able to leave the town.
2	People are going missing *or* buildings are starting to deteriote, but nobody seems to remember.
3	People are loosing their own free will.

Features

3D6	FEATURE
3	The *Site* changes
4-5	A restful place - park or lake
6-7	An old abandoned building
8	A monument or place with history
9	A place of gathering - bar, town hall or town square
10	A place of power - town hall or police station
11	A home of an influential resident - mayor's home
12	A place of learning - library or school

Hazards

3D6	HAZARD
11	Blocked or broken path
12	Residents with secrets
13	Influential resident
14-15	Gossiping residents
16-17	Respected resident
18	Local authority

Singularities

> **WORK IN PROGRESS.** For now there is only a singular singularity (how fitting) to choose from. This section will in the end contain more singularities but for now this is mostly considered a proof-of-concept.

Temporal

Type

D3	TYPE
1	A small object that keeps track of the passing of time, such as a pocket watch.
2	A building relating in keeping historical data or the passage of time, such as a clocktower or a library.
3	A location with historical significance.

Effect

D6	EFFECT
1	Anachronistic objects or people
2	Experience of past or future events
3	Reoccurence of same events
4	Missing recollection of events / periods of time
5	Accelerated or deccelerated passing of time
6	Time travel

Features

3D6	FEATURE
13	A faint clockticking can be heard even when there is no visible clock.
14-15	A sense of deja vu.
16-17	Objects switching places or vanishing suddenly.
18	A note from the future, written by the agents

Hazards

3D6	HAZARD
3	The *Singularity* changes
4-5	No recollection about past 5 minutes
6-7	People or animals frozen in time
8	Buildings or objects decay within minutes
9	People in strange outfits appear
10	Clocks running backwards

Artefact Detention Agency
Agent Evaluation Form

F o r m
23-A

1. Name

b. Profile

2. Personality

a. High Concept

b. Flaw

3. Skills and Abilities

Rate skills on a scale of 0 to 4
0=insignificant ... 4=expert

a. Physical	b. Mental	c. Social
Physique ☐ ☐	Will ☐ ☐	Contacts ☐ ☐
Fight ☐ ☐	Empathy ☐ ☐	Deceive ☐ ☐
Stealth ☐ ☐	Lore ☐ ☐	Rapport ☐ ☐
Intimidate ☐ ☐	Logic ☐ ☐	Notice ☐ ☐

d. Abilities

4. Health

a. Conditions

☐ Broken

☐ Exhausted (Physical)
☐ Battered (Physical)
☐ Wounded (Physical)
☐ Angry (Mental)
☐ Frightened (Mental)
☐ Hopeless (Mental)
☐ Ostentatious (Social)
☐ Unsigthly (Social)
☐ Appaling (Social)

b. Scars

Scar	Limit	Effect
☐ Permanent		
☐ Permanent		
☐ Permanent		
☐ Permanent		
☐ Permanent		
☐ Permanent		
☐ Permanent		

Artefact Detention Agency
Case Report

F o r m
172a

1. Case Number

b. Site

b. Singularity

e. Clues

2. Artefact

a. Type

b. Effect

c. Owner

d. Downside

3. Hazards

Name	Type	Resistance	Fortitude	Aspects

4. Features and Aspects

Artefact Detention Agency
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	