

A.D.A.

Artefact Detention Agency

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Introduction

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.
- Some sort of **token** that can be used as Luck points. Some loose change fits perfectly.
- Optionally printed out copies of various sheets that you can find at the end of the book.

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

Changelog

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 than not become obstacles the characters need to overcome. They can also be created by characters to gain an advantage.

Boosts. These are describe fleeting advantages that go away as soon as they are exploited or the situation changes to no longer support them. They can be unnamed and just signify a quick opportunity that needs to be taken. For example *off-balance* can be considered a boost. At any moment of time a character can rebalance himself, so the opportunity to strike is short.

Characters

Characters directly under the control of the player are called **agents**, whereas other characters are non-player characters or **NPCs**. As a player you take control of one or more of these characters that are interacting with the world.

A character is defined by

- Traits and Skills
- Abilities
- Personality
- Luck

All these definitions and more are noted down on your **Character Sheet**. 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 effectively used. When you interact with the environment you will 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 **0** and **4**. The higher your 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 **0** in such cases.

The rating of a trait is determined by counting the number of skills that have at least a rating of **1** under that trait.

A character with skills **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 again 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 three such aspects: **High Concept, Believes** and **Impulse**. During the game the character might gain new aspects, change old ones or lose these entirely with the experiences. 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: *Former Captain of the 55th Precinct* / *Hopeless Playboy*.

A character has **Believes**. Why does he do things that he does?

Examples: *People never change* / *Violence is not an option*

Lastly if a certain line is crossed, the character acts on an **Impulse**. Something he has difficulty to keep under control. Often then not, impulses make matters worse than they already are.

Examples: *Shoot first, ask questions later* / *Always defending my honor*

Luck

Their skills and abilities only takes agents so far. What separates them and lets them succeed is **Luck**. Each character has a limited pool of **Luck Points** that can be used to alter fate in critical situations.

Luck can be earned when something does not go the way you planned and let the universe decide for you. It will not forget though and grant you a luck point to be used later. Cosmic Karma.

Character Creation

To create a new character (or agent) you will need to fill out **Form 26-A: Agent Evaluation Form** (or character sheet). It acts as a reminder to the agents capabilities and motivations throughout the game. You can find a character sheet example at the end of the book.

Employee Profile

A employee profile gives you a starting point in creating your agent. These give you starting skills as well as a set of abilities unique to that profile. These profiles try to categorize common aspects of agents, but this doesn't mean that your agent is stuck at doing one thing. It is an area of focus and preference not a playstyle. A list of available profile can be found in the **Filing Cabinet**.

To create a character using the employee profiles, follow these steps:

1. Choose **Employee Profile**
2. Create an aspect for **High Concept, Believe** and **Impulse**
3. Note down the starting rating of the **Starting Skills** as denoted by the Profile
4. Distribute 4 more skill points to the remaining skills
 - (a) Put 1 point to a skill that you feel represents your **Believe** best

- (b) Put 1 point to a skill that you feel represents your **Impulse** best
 - (c) Put 2 more points to skills of your own choosing
5. Choose one of the abilities of the profile
 6. Mark your current stress level as *Low*
 7. Give the agent a name

When assigning additional skill points to your skills during character creation take note of the following rules:

- You can increase the rating of any skill by adding **1** to that skill for every skill point you are using.
- You can't increase the rating of any skill higher than **2**.

Actions

Characters will inevitably get into situations where matters have to be taken into their own hands. Suspects need to be chased, high security buildings hacked into and informants interrogated. Actions shape the story and inevitably there might be something going horribly wrong.

Action Roll

If the outcome of an action is uncertain, you will tempt fate by rolling dice. Follow these basic steps:

- Choose a Skill or Trait that is appropriate to the action
- Roll an amount of six-sided dice corresponding to the rating of that skill
- Determine the outcome of the roll

Should you have a rating of zero and you are attempting an action, roll two dice and pick the lower of these dice as your result. Even you rolled two dice, only one is considered when determining the outcome of the action.

To determine the outcome of the action look at **the dice with the highest result**:

- You **succeed** the action, if the value is **6** - things go as you have planned.
- You **partially succeed** the action, if the value is **4 or 5** - you succeed but at a cost.
- You **fail** the action, 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 role, you would **critically succeed** this action instead. It counts as a normal **success** but there might be additional benefits depending on the action.

Changing Fate

Sometimes it is crucial that you succeed at an action, or at least not fail. In such cases you can use your **Luck Points** to change the outcome of a roll.

Invoking Aspects

Aspects describe everything that happens around you. A character can take advantage of that and invoke an aspect. You can only invoke aspects that are available in your current situation and if you have at least one **Luck Point**. You can invoke an aspect at any time, even after you have already rolled for the action.

To invoke an aspect, describe how the aspect provides you an advantage for the action and loose one **Luck Point**. Then choose one:

- Add +1 to the value of any die. This can't take the value of the die higher than **6**, but can turn a success into a critical success.
- Reroll all dice

You can only invoke the same aspect once per action, but you can invoke different aspects for the same action.

Sometimes effects will grant you a **free invoke**. In this case you will not loose a **Luck Point** by doing so. Instead remove one free invocation from that aspect. **Boosts** are a special kind of free invocation. After it has been invoked, the aspect ceases to exist entirely.

Compelling Aspects

Sometimes the universe is not kind to you or you put your fate in the hand of it, be guided by its decision, no matter the cost. Aspects are not always to your advantage but can also be of advantage to your opposition. Or your impulse is taking over and you have no control about your actions.

In such cases you can **Compel** an aspect. Describe what the aspect is compelling you to do. You might be compelled to use an action you would normally not take in that situation or you fail at an action entirely.

Then choose one:

- Accept the consequences of the compel and get one **Luck Point**
- Loose one **Luck Point** to prevent the consequences from happening

Same as for invoking, there are **free compels**, an advantage the opposition has over you. If you try to take an action and there are aspects with free compels that would fit, you are compelled. Only one free compel can be activated at a time. So if multiple aspects would fit the situation then you process them one after each other.

Type of Actions

In A.D.A. there are three actions you can take: **Overcome**, **Create Advantage** and **Skirmish**. Not all skills are applicable to all of the actions, but most of them are.

Overcome

During your investigations, the characters will encounter several obstacles and opposition. The **Overcome** 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 an Action Roll and compare the outcome:

- On **Critical Success**: You attain your goal and get a *boost*
- 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. You will create aspects or try to take advantage of existing ones to provide help to you or your allies. This could mean actively interacting with your surroundings or being observant.

If you create a new aspect ...

- On **Critical Success**: You create the aspect and get two free invocations
- On **Success**: You create the aspect and get one free invocation
- On **Partial Success**: Choose one - You create the aspect with consequences or you get a boost
- On **Failure**: Choose one - You create the aspect but gets one free compell or you don't create the aspect

If you use an existing aspect ...

- On **Critical Success**: You gain two free invocations on this aspect
- On **Success**: You gain one free invocation
- On **Partial Success**: You gain one free invocation with consequences
- On **Failure**: The aspect gains one free compell

Skirmish

Sometimes conflict is inevitable and you need to harm another character or being. This can be either a physical or mental attack. Someone will get hurt.

- On **Critical Success**: Choose one - You inflict two stress or you inflict one stress and gain a boost
- On **Success**: You inflict one stress
- On **Partial Success**: You inflict one stress and endure one stress
- On **Failure**: You endure stress in the amount of the value of the action roll

Stress and Scars

Stress

Conflict leaves its marks. These marks come in the form of stress and scars. Stress is 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. Stress is measured in four different levels, which are (in order): **Low, Moderate, High, Dangerous**.

Whenever you **endure** Stress, for every point of stress you endured you move one step along this scale.

Your character starts with **Low** Stress. If you endure 2 stress, then you would move from **Moderate** to **High** stress.

As fast as stress is acquired, as quickly it can dissipate. When a scene ends, all of your stress is reset to **Low**. This represents your characters getting to catch a breath and treat simple wounds.

Scars

When the stress gets too much to bear, it will inflict scars. If your stress level is at **Dangerous** and you would endure stress, you inflict a scar on the character. All remaining stress you would endure is reduced to zero. Scars are character aspects and are noted on the character sheet. As such they can be invoked and compelled.

Your character is at **High** stress. When you endure 3 stress, the stress moves to **Dangerous** and the remaining 2 stress inflict a scar.

Scars come in three different types. Similarly to stress these can be considered mental or physical, whatever the originating stress was.

Fleeting scars can be tended to in the field. You will need provisions and some time to do so. After the scene where this scar was inflicted has passed, you can try an **Overcome** action to get rid of this scar.

Sticky scars are harder to get rid of. The time and material needed exceeds what can be done in the field. These scars will only heal if treated between assignments at the agency.

Lasting scars will accompany a character the longest. The stress that inflicted these will take months or years to heal the wounds.

A character can only have one of each type of scar. Whenever a scar is inflicted, you have to create an aspect that corresponds to one of these types. If you have a scar of every type and another scar would be inflicted, the character can't bear it anymore and is taken out.

Consequences

When you are partially succeeding or even failing at certain action you will have to face consequences. These will inadvertently change the course of your story. There are two kind of consequences: **Minor** and **Major**.

Minor Consequences

A minor consequence is working against your current plans. They will introduce some sort of obstacle or opposition into the situation. Imagine what could make your current situation worse, or roll two six-sided dice and look up the result on the following table:

d6	First	Second
1	an aspect	appears / shows up
2	a character	leaves / is concealed
3	an object	is altered / changes
4	a location	challenges you
5	an organization	reveals something
6	an event	helps you

Major Consequences

A major consequence is a much worse effect than a minor consequence was. It requires immediate attention and can even end a scene and start a new one. Image what would need immediate attention in the current situation, or roll two six-sided dice and look up the result on the following table:

d6	First	Second
1	an aspect	is captured / has captured something important
2	a character	is lost / breaks
3	an object	has a terrible secret
4	a location	has been working against you all along
5	an organization	is accusing you
6	an event	is attacking / hurting you

Oracle Roll

Since you are playing alone, there might be times where things become unclear or more information is needed. This would normally be the time to ask the Game Master a Yes-or-No question. In such situations you can make an **Oracle Roll**. These work similarly to normal action rolls, but give you an answer to your question.

Check the available aspects in the current scene. Sometimes the answer can be established from them. If not consider the rating of your question on how likely it would be that the answer would be "yes".

Likelihood	Rating
Unlikely	0
50/50	1
Likely	2
Very Likely	3

Roll as many dice as the chosen rating and compare the outcome (do not consider critical successes) to the following table:

Outcome	Answer
Failure	No
Partial Success	Yes, but with minor consequence
Success	Yes

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.

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.

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 describes 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 mayor's 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 dispatched 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 has 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 too much from your current setup, consider ending the scene. For example if your agent learns 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 agents 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 agents finish the case or die trying.

Filing Cabinet

Employee Profiles

Work in Progress

Employee Profiles are not complete! It should be fine to play without any abilities.

Commander

High Concept.

Starting Skills. *Contacts 2, Fight 1*
Abilities.

Inspector

High Concept.

Starting Skills. *Investigate 2, Notice 1*
Abilities.

Protector

High Concept.

Starting Skills. *Physique 2, Empathy 1*
Abilities.

Entertainer

High Concept.

Starting Skills. *Rapport 2, Lore 1*

Abilities

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*

Agent Evaluation Form

1. Name _____

b. Profile n/a



2. Personality	a. High Concept
	b. Believe
	c. Impulse

3. Skills and Abilities	Rate skills on a scale of 0 to 4 0=insignificant ... 4=expert		
	a. Physical	b. Mental	c. Social
	Physique <input type="checkbox"/>	Will <input type="checkbox"/>	Contacts <input type="checkbox"/>
	Fight <input type="checkbox"/>	Empathy <input type="checkbox"/>	Deceive <input type="checkbox"/>
	Stealth <input type="checkbox"/>	Lore <input type="checkbox"/>	Rapport <input type="checkbox"/>
	Intimidate <input type="checkbox"/>	Logic <input type="checkbox"/>	Notice <input type="checkbox"/>
d. Abilities			

4. Health	a. Fleeting Scar
	b. Sticky Scar
	c. Lasting Scar

5. Other aspects not covered above _____

Evaluate Stress and mark appropriate level with paperclip

	Low 
	Moderate
	High
	Dangerous 

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	