

THE CARETAKER OF 303



Logline:

Drew didn't set out to build a sanctuary. He just needed somewhere to skate.

Years later, on a forgotten stretch of concrete overlooking Central Prison in Raleigh, he's the self-appointed caretaker of Project 303- a DIY skatepark, a wall of names, and the place where his grief found something to do with itself.

[Press marketing materials](#)

Contact: Kieran Moreira (Filmmaker) - kieranmoreira@gmail.com

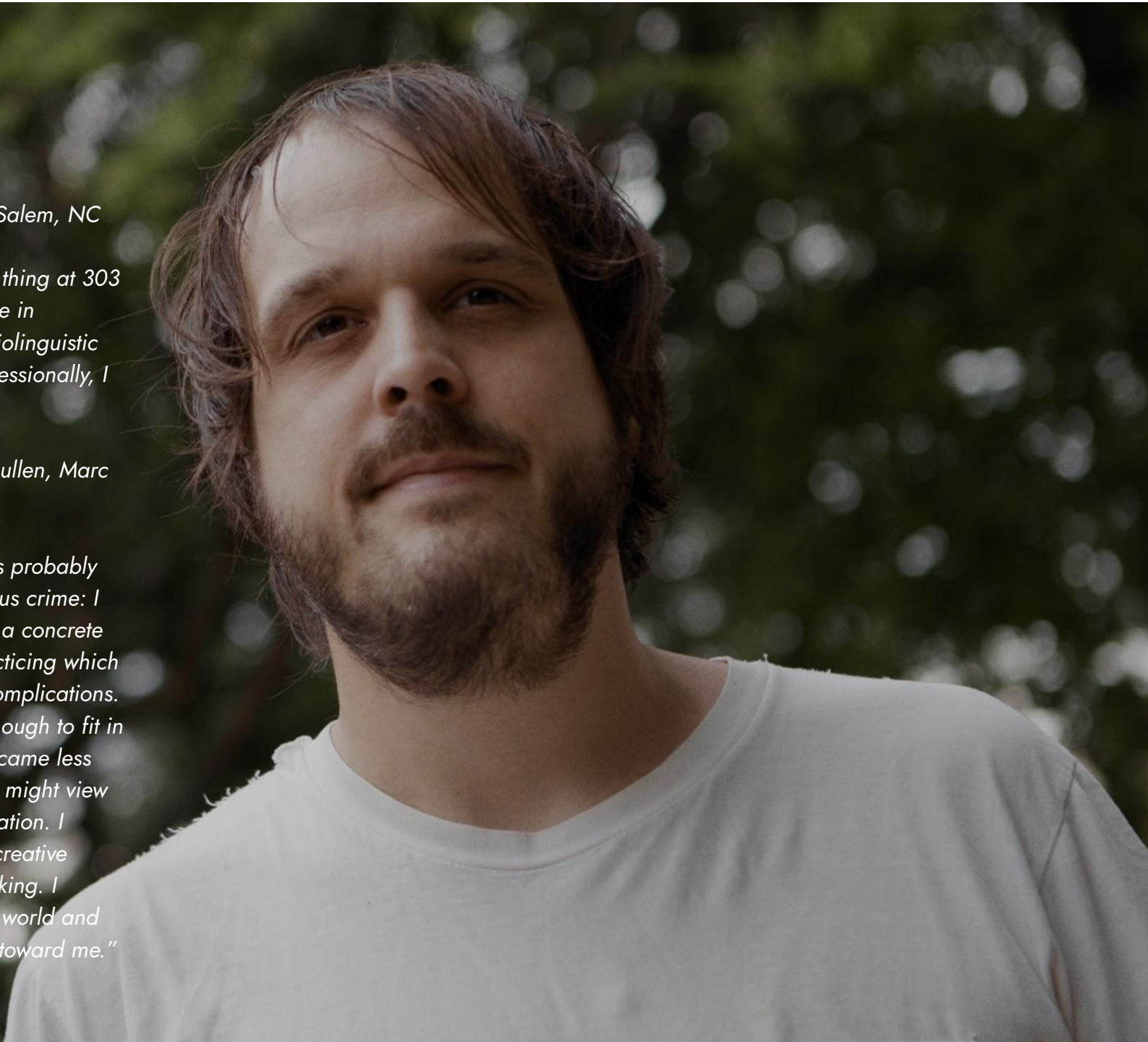


Tagline:

Where grief goes to work

Synopsis:

In a forgotten corner of Raleigh, on a stretch of concrete that once led to Central Prison, a skateboarder named Drew builds quietly. He mixes concrete by hand. He presses broken tile and seashells into the walls. He paints the names of fallen skaters onto archways shaped like tombstones. The Caretaker of 303 is a portrait of a man tending a sacred place no one asked him to build — and finding, in the work itself, somewhere to put his grief.

A portrait of a man with long brown hair and a beard, wearing a white t-shirt, looking slightly to the right. The background is a blurred green forest.

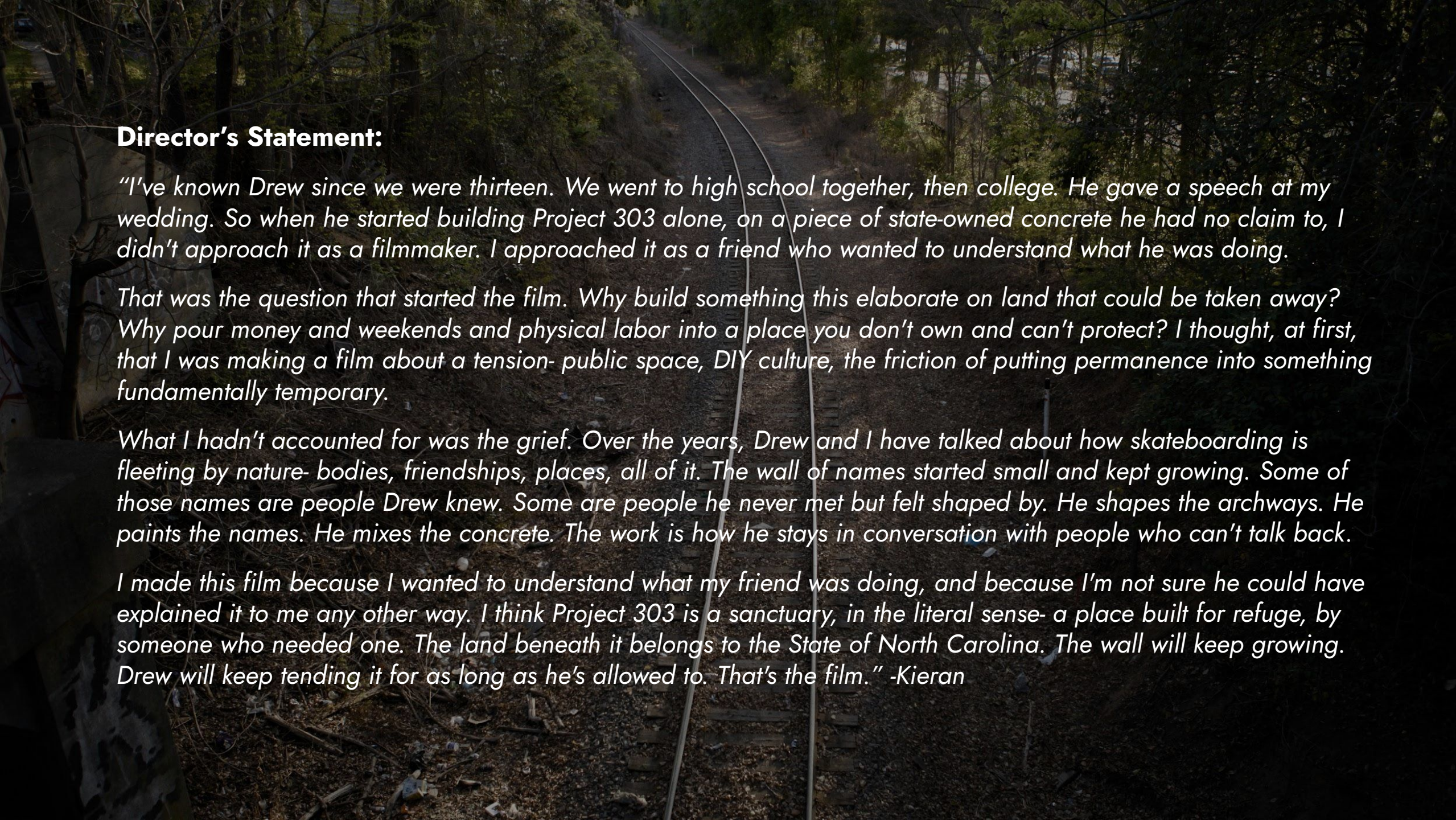
Drew's bio:

"My name is Drew St Claire. I'm originally from Winston-Salem, NC but have lived in Raleigh, NC almost 20 years. I've been skateboarding for 25 years. I've built almost every single thing at 303 DIY either by myself or with help. I have a Master's degree in Linguistics from NC State and wrote my thesis on the sociolinguistic features of Brazilian-Portuguese skateboarder slang. Professionally, I have worked mostly as a writer and an editor.

My favorite skateboarders are Mark Gonzales, Rodney Mullen, Marc Johnson, Mark Suci, and Tony Hawk.

In the beginning of 303 DIY, I viewed my creative process probably somewhat similar to a person planning to commit a serious crime: I wrote and diagrammed in my notebooks how I would do a concrete pour quickly and quietly, sometimes timing myself or practicing which hand would be used for what task to think through any complications. I had "go bags" for tools and supplies that were small enough to fit in my backpack in case I needed to run or fight. As 303 became less hostile, I viewed my mosaic and concrete work as a child might view their playtime—just losing myself in the wonder of imagination. I actually view my lack of skill as a mason as my greatest creative strength; I don't have to be good—I just have to keep working. I approach 303 like building a sand castle: I'm creating a world and I'm blissfully unaware that there are tidal waves heading toward me."

-Drew



Director's Statement:

"I've known Drew since we were thirteen. We went to high school together, then college. He gave a speech at my wedding. So when he started building Project 303 alone, on a piece of state-owned concrete he had no claim to, I didn't approach it as a filmmaker. I approached it as a friend who wanted to understand what he was doing.

That was the question that started the film. Why build something this elaborate on land that could be taken away? Why pour money and weekends and physical labor into a place you don't own and can't protect? I thought, at first, that I was making a film about a tension- public space, DIY culture, the friction of putting permanence into something fundamentally temporary.

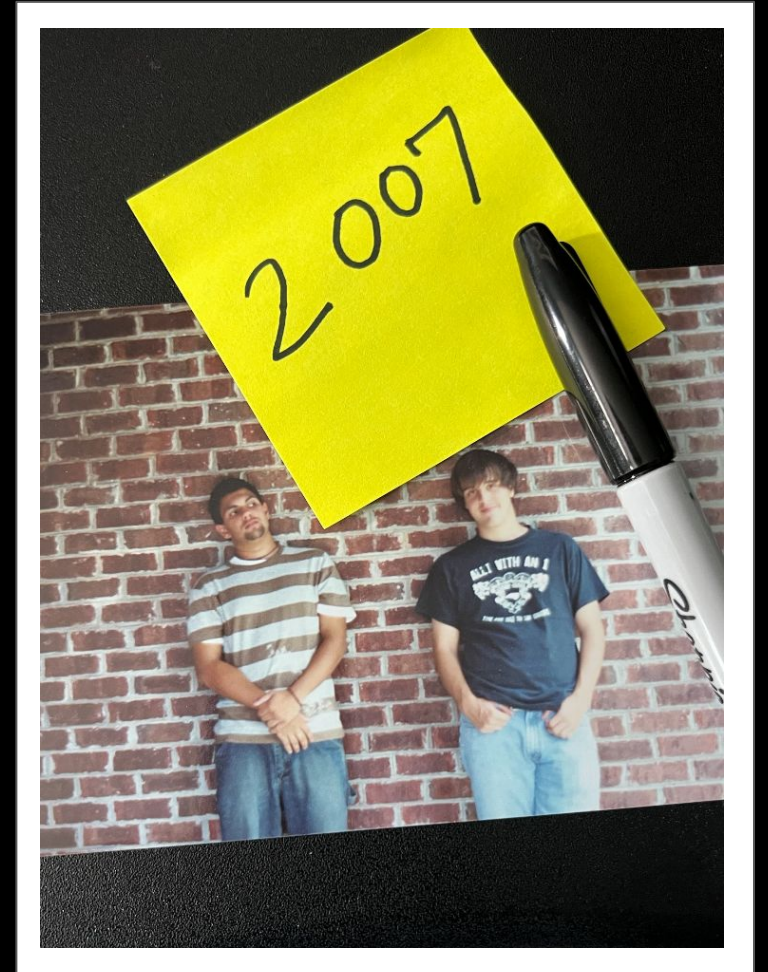
What I hadn't accounted for was the grief. Over the years, Drew and I have talked about how skateboarding is fleeting by nature- bodies, friendships, places, all of it. The wall of names started small and kept growing. Some of those names are people Drew knew. Some are people he never met but felt shaped by. He shapes the archways. He paints the names. He mixes the concrete. The work is how he stays in conversation with people who can't talk back.

I made this film because I wanted to understand what my friend was doing, and because I'm not sure he could have explained it to me any other way. I think Project 303 is a sanctuary, in the literal sense- a place built for refuge, by someone who needed one. The land beneath it belongs to the State of North Carolina. The wall will keep growing. Drew will keep tending it for as long as he's allowed to. That's the film." -Kieran

Production Notes:

Drew has been building Project 303 since 2022, and Kieran followed the work informally for years — taking photographs at the site, watching the wall of names grow, and thinking that someone should make a film about it. In early 2026, when no one else had, Kieran realized it would be him — partly because of the project's depth, and partly because of the friendship that had given him access to it.

Principal photography took place over three days: one interview day and two separate days of b-roll at Project 303. Most of the on-site filming was scheduled for afternoon hours, when the sun strikes the embedded glass and tile of the memorial wall and the mosaic catches light. Post-production ran from February through July 2026.



Visual approach:

The film was shot mostly handheld, with slow-motion sequences reserved for the final act — where the memorial wall and the names of fallen skaters are intended to land with weight and stillness.

The interview was filmed in Drew's living room, where Kieran kept the frame wide so that the apartment itself — Drew's skate decks, paintings, and other personal artifacts — would stay in conversation with what he was saying. Kieran shot the interview alone, without crew, to preserve the intimacy of a long conversation between two friends. By the end of the day, both of them felt like they had been in a therapy session.



303 FAQ:

What's the current legal status of 303?

A: Project 303 is still unsanctioned despite our best efforts to make it a protected space. We will keep trying different avenues. Skate at your own risk—you could be arrested.

What's 303's connection to the DIY Raleigh scene?

A: 303 is a skatepark in a city that badly needs skateparks. The support from the local skate scene has been mixed. I've had positive reactions but I've also had people be critical or even outright hostile to me. I've always felt like an outsider in the Raleigh skate scene, so it's natural 303 is an outsider as well. Birds build nests, skaters build DIY's.

Who are the 29 names on the wall?

A: The names on the wall are skateboarders who have passed away. I wanted anyone to be able to come to 303 and look at this wall and "see" someone like themselves represented there. I want people to know skateboarding has always been for everyone. Some people on the wall were professional skateboarders, others contributed to the culture, some were North Carolinians—all of them are people worth remembering.

Filmmaker bio:

Kieran Moreira is a Raleigh-based filmmaker and creative director with fifteen years of experience across commercial, corporate, and independent film. He founded Negative Split Films in 2018 as a platform for narrative short films, with a focus on science fiction and character-driven drama. His sci-fi shorts GILL and LUNGS were both acquired by DUST, the leading sci-fi short film streaming platform. By day, he leads a team of filmmakers as Manager and Associate Creative Director, Video at Red Hat. The Caretaker of 303 is his first nonfiction film through Negative Split Films, and his first project built around a close friend, the skateboarder Drew St Claire, whom Kieran has known since they were thirteen.



Contact:

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Run time:

6:28

Technical specs:

4K 16.9 | 23.98fps | Stereo

Film by:

Kieran Moreira

Music and sound design by:

Adam Robert Galloway

Links:

[Press marketing materials](#)

[Film's website](#)

[Kieran's website](#)